



THE
OLD · MASTERS

ONE · HUNDRED · EXAMPLES

IN · COLOUR





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A. F. B. Clark

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THE OLD MASTERS

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THE OLD MASTERS

ONE HUNDRED EXAMPLES OF
THEIR WORK CHOSEN FROM
EUROPEAN GALLERIES AND
REPRODUCED IN COLOUR WITH
NOTES ON THE PICTURES

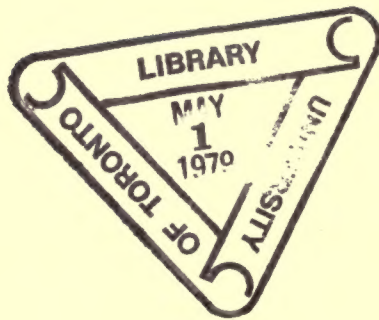


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PREFACE

THE object of these volumes is, so far as may be possible, to bring some of the great pictures of the world into our houses that we may have them always with us. That even the best photographs fail to do this is obvious; for while they serve well enough as reminders and give indeed the outline of the picture accurately enough, all the colour and atmosphere is lost, in the sombre brown or grey monotone into which some wonder full of sunshine has passed. Here at least something of that glory of colour has been kept with a really wonderful success, as in the marvellous triptych of Perugino or the *Cornfield* of Constable. And whilst it remains impossible to reproduce an exact replica of any picture, it may safely be said that, so far as human ingenuity at present goes, the reproductions of the Old Masters here shown will be found to be as near the originals as it is possible to bring them. The whole series of a hundred pictures comprises a careful selection from the Picture Galleries of the world and from the work of all schools of Painting. Each volume contains fifty works, twenty of which are from paintings in the National Gallery, whilst others are from works at Rome, Florence, Paris, St Petersburg, Berlin, Dresden, Munich, and Vienna. We may add that every effort has been made to do the fullest justice possible to the Old Masters.

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FRA ANGELICO DA FIESOLE

(1387-1455)

THE WOMEN AT THE TOMB

FLORENCE: ACADEMY

THE Dominican friar Giovanni of the delightful mountain town of Fiesole, who later, when a man well into the forties, took up his residence in Florence, where he won his name of *Angelico*, for the many beautiful things painted by him for his Order, belongs, according to the years of his life, to the period of the Renaissance. The general expression, however, of his tender and delicate art, reminds us rather of the older Gothic style of painting, of the grave solemnity and simple composition of the frescoes belonging to Giotto's circle, with which he was familiar from a child, of the mild and kindly art of the Sienese, and of the sense of feeling of the Umbrian painters, in whose country he had dwelt as a young man for many years with the brothers of his Order. The Giottesque power of movement is lacking in him, and he is incapable of representing action. On the other hand, there is a deeper feeling of inspiration in his assemblies of formal and stately figures, a greater sense of inward peace discernible in the happy, almost ecstatic faces, and a devoutness of general tone which bespeaks a genuine piety, all excess of outward demonstration being carefully avoided. There is no great diversity in the emotions thus portrayed, and the somewhat uniform type of his women's faces, as well as those of his adult angels, and of his gentle, bearded men saints, betrays the limits of his power. In opposition to the more modern of the great painters, to a Masaccio and a Sandro Botticelli, he worked on the old lines, but with so much spirit and genuine personal feeling that he aroused admiration in his contemporaries, while his technique was so perfectly adapted to his subject that, for this reason alone, we cannot nowadays reckon him among the less advanced artists. His younger brother, who had entered the Dominican Order with him, became later well known as a miniature painter, and Angelico's careful work with its clear surfaces of colour, its weak shadows and slightly modelled figures, has something in it of miniature painting without strong relief, no depth of space, such as we find with the realist Masaccio. His drawing is sharp and subtle, and he is lavish in the employment of gold. Nevertheless his deep, full colours are not those of a mere illuminator, but of a true artist. He executed some excellent frescoes, many with life-sized figures, but his chief strength lay in his masterly handling of tempera, in which he rivalled Filippo Lippi or Sandro Botticelli, and his happiest performances are works on a lesser scale with very small figures. In some of these we have assemblies of numerous saints and angels, as for instance in the *Coronation of the Virgin*, in the Uffizi, or the *Last Judgment*, in the altar triptych in Berlin. In others there are fewer figures, and his art is shown at its best in these, as

FRA ANGELICO DA FIESOLE

among his frescoes the small representations from the life of Christ and of the Virgin in the cells of the San Marco Convent in Florence are decidedly the most attractive. The Academy possesses a series of five and thirty similar scenes painted on wood, which originally served as cupboard-door panels (they come from the Annunziata), and one of the most charming of these is here given. The landscape is about on the same level as Giotto's, only in the grasses and flowers in the foreground the good Frate has indulged his own particular fancy. As for the remainder of the picture, he shows himself at home in his art, first in the beautifully flowing and wonderfully painted garments, which, as far as the figures have anything to say, are also entirely expressive (how cautiously and hesitatingly the two figures approach the door of the tomb!), and secondly in the delicate heads, which naturally in this picture are more reserved in expression than elsewhere. He has succeeded in making the angel of the Lord as soft and gentle as the women, and the fact that the number of these exceeds that which is given in the Gospel text, and that the soldiers on guard have been excluded, adds a last, culminating touch of intimacy to this lovely scene.

RESVREXI ET ADHVC TECVM SVM. P̄S. CXXXVIII.



IHVSM QVERITIS NASSARENV^RM SVRREXIT NON E^R HIC. M. VL^C

FILIPPO LIPPI

(1406-1469)

THE ADORATION OF THE CHILD

BERLIN: ROYAL MUSEUM

MASACCIO, the founder of the Early Florentine Renaissance, was followed by Fra Filippo Lippi, who in his turn was succeeded by Sandro Botticelli, Ghirlandajo, and his own son Filippino. He not only stands chronologically between two generations of painters, he is also a link between two separate tendencies of style, while as regards his actual works he also takes an intermediate position, ranking lower than Masaccio but higher than any of his three successors. He has neither the underlying fire of Masaccio, the attractive restlessness of Sandro, or the spiritual vitality of Filippino, but he has still somewhat of Masaccio's loftiness of style, especially in his frescoes, Ghirlandajo being the only one of the others who, in his own way, has also retained it; but Filippo is considerably the superior of the latter in spirituality of expression. He never represents action in his scenes, these being always peaceful and composed, and it is this which gives to his pictures, even when there is no lack of worldly charm about them, a penetrating effect of loftiness and solemnity. Moreover, Lippi was a good draughtsman, and, next to Masaccio, the finest colourist among this circle of artists. The picture from the Berlin Gallery, one of the most beautiful of his altar-pieces, which is signed in full, belongs to an early period; it has much of the genuine feeling of Fiesole, whom Filippo strove to imitate in his youth, and also something constrained, something antique in style, one might almost say Gothic. The maidenly figure of the Virgin, who kneels adoringly beside the Child, is taken from *The Nativity*. In a lesser and similar picture in the Academy at Florence we have Joseph and the Shepherds added, as well as some singing Christmas-night angels. The youthful John, who by rights does not belong to this scene of the birth, is also offering homage to the child. Above, with the night and stars behind him, is the half-figure of the Father and the dove. The tone of the picture is essentially dependent on the landscape, which is not merely introduced as a background; the scene is placed amid the wooded solitude of a Tuscan glen among the mountains, and the whole appears to us like a pious dream, a vision vouchsafed to the hermit, St Bernard, who is seen praying in the background. It was not by chance alone that a third replica of this picture, in the Academy at Florence, originally hung in the Convent of Camaldoli; this tender and delicate creation would seem as though painted expressly for the devotion of the contemplative monks in their woodland cloister; there is an atmosphere about it of genuine poetry such as we hardly find elsewhere in a picture by an Italian artist.



FRA LIPPO LIPPI

(1406-1469)

ST JOHN THE BAPTIST WITH SIX OTHER SAINTS

LONDON: NATIONAL GALLERY

HERE in the gardens of Paradise, of which Dante speaks, we seem to have come at some turn of the way on the verge of the quiet woods, upon a *Sacra Conversazione* in which St John Baptist is telling some surprising and fair story, maybe of the very Baptism of our Lord in Jordan, to his brethren of a later day, for none here but St John alone had seen Christ on earth. On the extreme right of the Baptist sits St Francis, the Little Poor Man of Assisi, who was "the first among all saints, and among sinners almost as one of them." Beside him sits St Laurence with his gridiron, and next to him St Cosmas, separated by St John from his fellow-martyr St Damian, beside whom is St Antony, next to St Peter Martyr.

In this picture we see clearly that Fra Filippo has been influenced by Fra Angelico, for it is a subject after Angelico's heart. But we see too how far he has wandered on his own way from the work of the Dominican. The realism, the sheer humanism of this work was, if not beyond Angelico's power, certainly outside his achievement. This garden in Paradise is after all but a Tuscan pleasaunce, perhaps the very garden of Cosimo de' Medici's villa at Fiesole. The old days when one was content with dreams are gone for ever. One seems to hear Fra Lippo singing as he worked, not a canticle but a song of the joy of earth.

E. H.



FRA LIPPO LIPPI

MADONNA AND CHILD WITH AN ANGEL

LONDON: NATIONAL GALLERY

FEW pictures out of Italy can be more characteristic of Fra Lippo than this. He has here again, as so often before, shown what he must often have really seen in the Florence of his day. Under a beautiful Renaissance arch, in the shadow, out of the fierce sunshine, Madonna sits, a closed book beside her—closed, for she is playing with her little Son. For a moment, it seems, she has allowed a young angel from Paradise to hold Him—ah! ever so carefully, just for a moment—till He, eager once more for His mother's arms, clutches at her arm with His tiny hands, and she has closed the book of her evensong and turned to take Him. Beneath the great arch we see the shining fields in a valley between the hills. A by-way leads to a cottage, deserted now, for all are in the vineyard and the gardens; in the sky floats a delicate cloud like an angel's wing shining in the heat. Everything is hushed at noon of a summer day. Only Madonna is wakeful, the Desire of all Nations in her arms.

E. H.



SANDRO BOTTICELLI

(1446 1510)

THE MAGNIFICAT

FLORENCE: UFFIZI

IF we wish to choose three names of the greatest renown among the painters of the Florentine Quattrocento, they must be those of Masaccio, Filippo Lippi, and Sandro Botticelli. During the last years of the twenties, Masaccio created the first monument of this art in his fresco of scenes from the lives of Peter and Paul in the Brancacci Chapel, where dignified figures of men appear bodily before our eyes. Twenty years later the softer Filippo begins to give us beautiful women, who answer to his skill of representation, more particularly the fair maidenly Madonna with her veil-like head-covering, and the surrounding angels, who are no longer only given as children. Sandro, who came after him, is richer in artistic imagination, and his materials are of a manifold variety unknown to Filippo, and unequalled by any other painter of the fifteenth century, so that if we take into consideration, not only his works, but the influence he exercised, we can only compare him with Masaccio. As the latter imparted its gravity and character to the first Early Renaissance, so did Sandro in the second half of the century enrich it with the spirit, the joyousness of life, and the lustre of his skilled technique. In his best works he is in advance of all the painters of his century in the luminosity and purity of his tempera. He is the painter of femininity, as soft as Filippo, but far more animated, and intrinsically serious: the mood of the moment is seen in the attitude and the facial expression of his men and women. He can be violent and stern also, and even goes as far as caricature, and he will often work on the same picture in these contrasting tempers. It is the capriciousness that not seldom overtakes his fancy that has made him the favourite of our own time. Our *Madonna with the Magnificat* (so called from the first word on one side of the book, in which she is in the act of writing "Magnificat anima mea Dominum") cannot be traced back beyond its admission into the Uffizi (1783); it is a round-shaped picture (*tondo*) of the most delicate quality, intended for private devotion. This charmingly dressed young Florentine, of tender expression and full of charm, has yet something of exaltation and dignity about her, and a spirituality of face that places her above the level of Filippo's Madonnas. She is surrounded by attendant angels, two of whom place a crown upon her head. They are not winged children, but slim, full-grown figures, of womanly appearance, but with features that remind us somewhat of youths. We find similar angels in Filippo's pictures, but the type is more perfected in Sandro's works, more full of feeling, the expression being thoughtful and melancholy. Sandro, having been originally a goldsmith's apprentice, has an exactness and sharpness of drawing which at times is not without

SANDRO BOTTICELLI

harshness, but with this a natural and exceeding grace of line, always particularly noticeable in his outlines. The execution is extremely careful, rather drawing than painting, as, for example, in the web-like veil of our picture. The tempera, thinly laid on, is extremely local in colouring, and is cool almost to whiteness, but the fair hair and rich gold in the ornamental edges and patterns of the dresses introduce warm tones, which, as a whole, preponderate in the general impression produced by the picture.



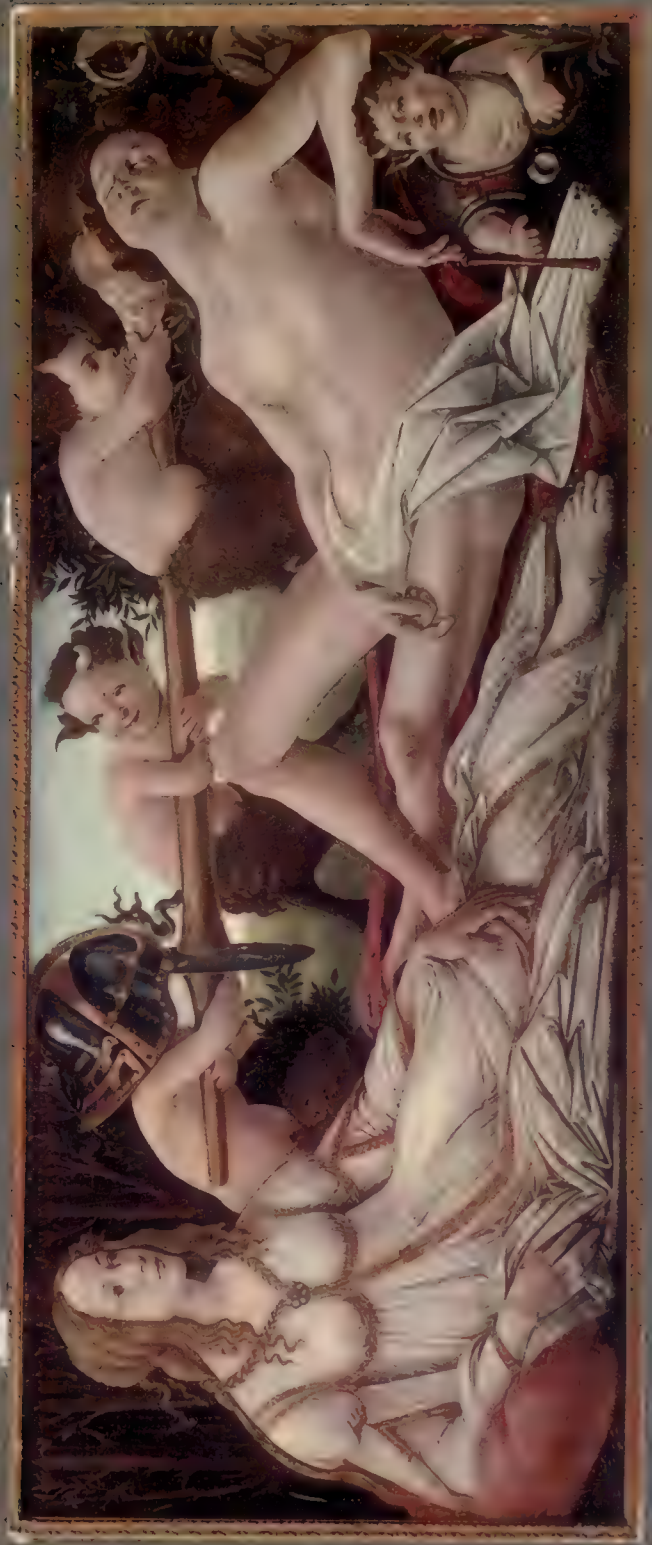
BOTTICELLI

MARS AND VENUS

LONDON: NATIONAL GALLERY

THIS splendid and lovely work, the only one we possess by Botticelli that can be said to compare with the great mythological pictures, the *Primavera* of the Academy of Florence and the *Birth of Venus* in the Uffizi, is perhaps after all not concerned with Mars and Venus at all, but with Simonetta and her lover, Giuliano de' Medici, the younger brother stabbed so cruelly, by the orders of Sixtus IV., in the Duomo, during the elevation of the Host. The picture is in fact inspired by the "Stanze" of Poliziano, a poem celebrating the Giostra or joust which Giuliano fought in the Piazza di Santa Croce in the city of Florence in honour of Simonetta de' Cattanei. If this be so, it must have been painted about 1475-76, that is to say some ten years before the *Primavera*. In a passage of his poem ("Stanze," ii. 32, *et seq.*), Poliziano shows us Giuliano sleeping. In his dream Simonetta appears to him dressed in the arms of Pallas, inaccessible to the assaults of Love: but Glory flies to heaven accompanied by Poetry and History, "and it seemed," says Poliziano, "that she took away from that lady the armour of Pallas and left her nothing but her white tunic." This, Dr Richter suggests, is the episode represented in this picture. If he be right, we have here the portraits of Giuliano de' Medici and Simonetta. In any case the picture is very remarkable, the line of the sleeping youth, the strength and modelling of his face and figure, show us what Botticelli had learned from the Pollaiuoli; while the grace of the little satyrs, their roguish naturalism, recall the children of Filippo Lippi. The beauty of the lines in the female figure are all Botticelli's own. Botticelli, says Mr Berenson, "is the greatest artist of lineal design that Europe has ever had."

E. H.



BOTTICELLI

THE NATIVITY OF THE SAVIOUR

LONDON: NATIONAL GALLERY

THIS mysterious and lovely picture was painted towards the end of Botticelli's life, when, under the influence of Savonarola, he had come to think of the world with so much mournfulness and dread. Indeed above it he has written in a base sort of Greek the following inscription: "This picture has been painted by me, Alessandro, at the end of the year 1500, during the troubles of Italy, in the midst of that time when the eleventh chapter of the Revelation of John the Evangelist has come to pass, and the second terror of the Apocalypse, when Satan was unchained on the earth for three years and a half. When this time is passed the demon will be chained again and we shall see him trampled under foot as in this picture."

The troubles he speaks of were doubtless those which befell Florence after the death of Savonarola. But the inscription, enigmatic enough, scarcely helps us to explain the picture, which is very complicated, composed as it is in two parts. Below we see the Holy Family in the shelter of a shed, the shepherds brought by angels kneeling on one side, the three kings also with angels on the other, all crowned with olive. In front of this scene but not quite in the foreground little devils disappear among the rocks, whilst in the foreground itself three angels, bearing olive boughs, receive and embrace three men, crowned with olive in dark robes, and these might seem to be Savonarola and his two companions. Then on high on the thatch of the shed three angels sing *Gloria in Excelsis*, and above them in the sky floats singing a circle of angels bearing olive boughs. It is as though Botticelli had hoped to celebrate Christ born again to bring His peace into that troubled world.

But whatever may be the meaning of this strange and beautiful picture, nothing that Botticelli has ever painted expresses more profoundly the passionate mysticism of his spirit, that would so eagerly, it seems, take Christ at His word. This ardent, almost tearful love of the very secret of Christianity may explain, though it cannot altogether excuse, a certain confusion and even carelessness in the composition and drawing we find here. Nevertheless certain parts of the picture are beyond praise: the three angels who sing *Gloria in Excelsis* are full of a marvellous grace, and the ring of singing angels above, alternately dressed in white and red and green, recall the most unique things in his work, where he proclaims himself not only a designer of genius but a poet whom Leonardo was content to name alone of all the painters of his time.

E. H.



FRA BARTOLOMMEO

(1475-1577)

THE ENTOMBMENT

FLORENCE : PITTI GALLERY

FRA BARTOLOMMEO of Florence was a painter of religious pictures. His chief master was Leonardo, his chief pupil Raphael; it was from him the latter may well have learnt his architecturally conceived composition, the marvellous grandeur of his single figures, as well as his sculpture-like modelling, and the various methods of handling his colours, for Fra Bartolommeo was a noted master of technique, both in fresco painting and in the more recently introduced painting in oils, to which before long he devoted himself entirely. The monumental tone which predominates in Fra Bartolommeo's works, is associated with softer features, with animation of feeling, with womanly charm, and the grace of his winged cherubs, that might often be taken for Raphael's work, which was anticipated by him in more ways than one in his pictures. But the stern Frate had a comparatively limited conception of the freer development of style of the later Renaissance, and cannot compare with Raphael in rich variety of subjects and form, nor rival the latter in his command of the whole field of expression and beauty.

The *Pietà* we give from the Pitti Palace was executed in 1516, it is his last great work, and the standard one, for the representation of this moment of sacred history, as Leonardo's *Last Supper*, or Raphael's *Entombment*. The broad arrangement of the four figures against the background of a dark, faintly indicated landscape, is sufficiently severe to be impressive, and beautiful in feeling and expression. The Christ, who is in a sitting attitude, and bears no traces of His past suffering, is supported from behind with a palpable exertion of strength by the kneeling St John. A quiet gentle sorrow sits on the Virgin's face as she bids farewell to her Son with a last kiss. The Magdalen, as is natural, shews greater signs of despair, but her face, with the violent emotion it must express, is only partially seen. The sloping outline of her figure is unpleasing, and does not properly balance that of St John on the other side. Originally there were two figures, St Peter and St Paul, in the empty space we now see above the Magdalen, which were afterwards taken away. The stem of the cross was added later. The power of a Michelangelo, and the life-giving beauty of a Raphael seem to be united in this group.



MARIOTTO ALBERTINELLI

(1474-1515)

THE VISITATION

FLORENCE: UFFIZI

MARIOTTO ALBERTINELLI, a native of Florence, the friend of Fra Bartolommeo, with whom he sometimes worked in company, and occasionally in collaboration, was overshadowed by his more famous contemporaries and does not take rank with us to-day as so great an artist as he really was. So deeply was Fra Bartolommeo impressed by the preaching of Savonarola, of whom he was a devoted follower, that after the latter's death he retired into a Dominican convent. Mariotto on the contrary was now an artist, now a tavern-keeper, and beside several paintings of mediocre worth, has left a few pictures which display great ability. The best is *The Visitation* finished in 1503 when he was twenty-nine years old, which is a model representation of the subject and far surpasses *The Visitation* in the Louvre (1491) by the famous Ghirlandajo. The two meeting figures so clearly explain the scene before us that there is no occasion to do more than call attention to some of the details of its composition. All the four hands are visible, and each has its office to perform: not one is superfluous. The profile of the Virgin, which is the most prominent feature in the picture, is in light; that of Elizabeth, whose head is not so much in the foreground, is in shadow. Both in the arrangement and attitude of the two figures, we see the free handling of the high Renaissance School. In the folds of their mantles, in the detailed treatment of the vegetation at their feet, and the finished ornamentation of the pillars, we are reminded of the careful work of the Quattrocento; and more especially still by the slender arched porch, with only the open country beyond, which stands unsupported on either side instead of being carried to the right and left so as to meet the picture-frame.



ANDREA DEL SARTO

(1486-1531)

THE ANNUNCIATION

FLORENCE: PITTI GALLERY

ANDREA DEL SARTO, the tailor's son, was surrounded in his Florentine home by the same influences as Fra Bartolommeo, his friend, and senior by ten years. The great fifteenth-century fresco cycles were before his eyes, and he lived to see the changes introduced by Leonardo, and the earliest masterpieces of Michelangelo. But his whole temperament differed from that of his friend, his more variable and pleasure-loving nature saw things with different eyes, and we miss in his art the severer grandeur of Fra Bartolommeo's work; with him everything is bright and pleasing, and he takes delight in representing scenes from the Virgin's life, while he avoids the sorrowful ones in connection with the Passion. His keen feeling for the beautiful, which drew inspiration from the more deeply-rooted ideal of Leonardo, degenerated into a weak sensuality which had more in common with the works of Sodoma and Correggio. With a lightness and skill equal to theirs he overcame all difficulties of technique in drawing and colouring, apparently with little effort, displaying like independence in his frescoes and his paintings. But notwithstanding the outward charm of his works the onesidedness of the virtuoso is still to be detected; even where his art has reached its highest in the splendid figures of his younger women, and the girlish ones of his angelic youths, we still find but a limited number of types. When we consider the indefatigable study and efforts of the elder Leonardo, and the continual progress which is seen to the end in the works of the younger Raphael, who started on the same lines as Andrea, we cannot help feeling that exceptional powers were brought to a standstill half-way in the course of development, and we understand Vasari's penetrating remark that if Andrea had combined greater aspiration of soul and intellectual ardour with his artistic culture, he might, richly endowed as he was, have achieved finer work. He was five and twenty years of age (1512) when he painted the *Annunciation* which is here given. He had already adopted the style which distinguishes the fresco in the portico of the Annunziata, representing the *Virgin's Birth*, a masterpiece of his painted two years later, and which of all his works obtained for him the greatest renown. Some of the best work of which he was capable is seen in this picture in the charming figure of the Virgin and in those of the Three Angels, which are among the most beautiful he has painted. In association with these is part of a building in the elegant and somewhat cold style of the Renaissance. A building from the open roof of which David and Bathsheba are seen looking down, and scenery of an unobtrusive character occupies the space between Mary and the angels. It was impossible in representing the Annunciation as taking place in the open to convey any

ANDREA DEL SARTO

feeling of the quiet and tender ecstasy of that supreme moment, but the picture is nevertheless far less ostentatious in character than many among the works of the painters of the Renaissance, and in its moderation is essentially Italian in spirit. In the attitude of the Virgin and in the arrangement of the angels he had a model in the magnificent *Annunciation* of Mariotto Albertinelli (who occasionally assisted his friend Bartolommeo in his work), which dates from 1510 and is now among the paintings in the Academy. The latter is more ceremonious in tone, and the figures are surrounded by a rich architectural framework, while overhead the hovering angels are singing in concert, and above all stands the figure of God the Father. In Andrea's pictures, contrary to the traditional arrangement of the composition, although not entirely without parallels in earlier and later art, the figure of the Virgin is to the left and the group of angels to the right, for no reason apparently except that it pleased the artist to place them so; moreover, Gabriel is represented with the clouds under his feet, which for long past had ceased to be the customary accessory, and in this case they are wholly ineffective, as his companion's feet are resting on the firm ground. The picture, which is not very well preserved, is not so original and natural, nor has it such unity of composition, as at first appears, but it is all the more an excellent specimen of Andrea's art, owing its suggestion to Albertinelli, but with something incomparably better in the individual figures.



ANDREA DEL SARTO

(1486-1531)

MADONNA WITH THE HARPIES

FLORENCE: UFFIZI

WHEN in 1508 Raphael removed to Rome, he left behind him in Florence an artist only three years younger than himself, Andrea del Sarto, who here with his older friend, Fra Bartolommeo, now represented the style of painting of the Early Renaissance, which only, however, reached its full development in Rome. Andrea is not a man of deep feeling, but he is a refined artist, equally skilled in fresco and panel-painting, a perfect draughtsman and composer, and superior to all the other Florentines, except Leonardo da Vinci, in his colouring, which is soft and brilliant, and exquisite in its chiaroscuro; we may even place him here above Raphael, but he falls short of the latter in nobility of conception, in thoroughness of execution, and even more as regards variety in the handling of his subject. He has few facial types, his pretty, superficial wife serving frequently as model for his women's faces. The smile of his charming children as they frolic in the exuberance of health and spirits, often approaches a grin, while the repetition of motive, and the rapid execution, give unmistakable signs, especially in his later works, of routine and academic smoothness. But there still remain to him his admirable firmness of execution, and the general attractiveness of his work.

Our Madonna, which dates from 1517, known as "delle Arpie," from the corner figures which adorn the antique-looking and altar-like pediment on which it stands, is the work of his ripest years, and a masterpiece in the composition and picturesqueness of its figures. The proud and noble figure, carelessly holding the full-grown child on her strong right arm, with no tenderness for him of look or touch, although weak in the painting, has something statue-like in its conception. The severity of her attitude is relieved by the forward posture of the left knee, and the careless clasp of the hand on the book which rests upon it, and even more by the playful way in which the child stretches out his leg. At the base of the pediment stand two nude figures of child-angels who are adoringly laying hold of the Madonna's dress, and at the side, on a level with the ground, are two saints, Francis of Assisi and John the Evangelist, all in animated attitudes. Both here and in the sculptural style of the figure drawing we detect the influence of Michelangelo, while the expression of the lines and the picturesqueness of effect may be traced to that of Leonardo.

The result of Andrea's study—rather than of any personal feeling—is not the picture of a Madonna to whom everybody would wish to pray, but a work of beauty, in which the artist has made conscious use of the means of art known to the high Renaissance.



MICHELANGELO BUONARROTI

(1475-1564)

THE FALL

ROME: SIXTINE CHAPEL

SCULPTURE was Michelangelo's darling art; only unwillingly did he turn to painting during the enforced inaction of the chisel, and Pope Julius deserves to be everlastingly remembered for having induced this invincible Titan to put the gigantic work of the roof of the Sixtine Chapel into execution. This painting, which in itself embraces the whole art of the Renaissance, and is a compendium of instruction for all time, not only exhibits in its main lines the plastic art of the painter, but also reveals the power of his invention in the decorative architectural setting.

Finding his assistants of no use, he was forced to undertake the whole work single-handed, and after four years of labour it was finished in October 1512. Our reproduction gives one of the nine chief paintings on the flat part of the ceiling, which are all scenes from the Old Testament. In this one, two scenes are combined, the Fall and the Expulsion from Paradise, the Tree of Knowledge dividing the two. This is quite an innovation on the part of Michelangelo. All previous artists had given these two scenes separately, as a hundred years previously in the fresco cycle of the Brancacci Chapel in Florence, which for long past had become the intellectual property of every religious painter. There had Masaccio depicted with graphic power the scene of our First Parents being driven forth from Paradise by the angel of the Lord, and for the first time given animation to the human form and expression, and this same scene the master of the Renaissance has rendered again in his larger style and with the heightened pathos of his manner.

A glance at the older picture makes all further remark unnecessary. Michelangelo's Fall, on the left half of the picture, is an entirely new creation. Masolino, who was Masaccio's teacher, had, according to tradition, placed Adam and Eve, two conventional and lifeless figures, upright beside the tree; the apple in Eve's hand, and the serpent twining above her with its human head, are there to explain the subject to us, but as to any kind of action, there is none. Michelangelo on the contrary has given us a splendid group: Eve is seated on the ground, and the temptress with her scaly tail is introduced in a dramatically effective manner. Eve receives the apple; Adam is in a high state of agitation. Some interpreters assert that he is striving to pluck a forbidden fruit for himself, which is entirely senseless, as in that case Eve

MICHELANGELO BUONARROTI

and the serpent would be superfluous. Adam is rather to be understood as gazing with painful anxiety into the distance at the coming result of the trespass, which is depicted in the right-hand portion of the picture; he is moved by the sight of the event with which we are all familiar in Bible history, as we gather from the expression of his face. In thus giving a deep underlying significance to the two scenes, the artist has connected them with one another in a way that can only claim justification from an ideal point of view.



LEONARDO DA VINCI

(1452-1519)

MONA LISA

PARIS: LOUVRE

WE have here the most splendid portrait of a woman in the world, and apart from this the most remarkable and the most interesting from an artistic point of view. For four years, so Vasari tells us, Leonardo worked at this portrait of Madonna Lisa, the third wife of Francesco del Giocondo of Florence, and it is said that during the sittings for it he provided music and amusing conversation for her entertainment, in order to bring animation into her face. The Dolomite mountains in the landscape are Lombardian, the artist during these unquiet years dividing his time between Milan and Florence. The work must more than once have been broken off, and it was only finished about 1506. The artist has not striven after effect or magnificence, he has just given us an everyday portrait of a woman of passive temperament and in no ways remarkable, but mild and pleasant in disposition. The expression is affable, but betrays no great depth of feeling. The dress is plain in the extreme, unrelieved by a single ornament. The attention is drawn entirely to the woman herself. Mona Lisa is seated in an arm-chair, not in the open landscape, but in front of a balustrade, the bases of two pillars rising from it being just visible. The window arch which formed the frame of the portraits of the Early Renaissance has disappeared, and only a slight indication is given of the interior of the room. The silk sleeves are resting on the arms of the chair, and the marvellously painted hands, with their unclenched fingers that lie crossing one another, seem to form as it were a living clasp for them. These speaking hands have preserved the warm flesh-colouring which has almost faded entirely from the face. This, with its unusually high forehead, is the chief feature of the painting. According to the shocking habit and taste of the day, the eyebrows have been plucked out. How extremely prejudicial this is to the expression can easily be proved by any one who wishes to try. As regards the painting, this has the *sfumato* which was Leonardo's great discovery. As softly as the forms blend with the surrounding atmosphere, so softly do the colours harmonise with one another, the green dress with the yellow sleeves and the green, fresh, moist, cloudy landscape, which serves as a tender background to give more plastic strength to the figure. No work by Leonardo gives us such a complete idea of his capability: his contemporaries themselves were aware of this. He himself was obliged to buy back his own masterpiece from its private owner for King Francis I., who gave about 45,000 francs for it.



LEONARDO DA VINCI

(1452-1529)

THE MADONNA LITTA

ST PETERSBURG: HERMITAGE

THIS small picture, originally painted on wood, and then transferred to canvas, was still among the pictures of the Contarini Gallery in Venice in 1543, and in the eighteenth century passed into the possession of Count Litta of Milan, whence finally it was in 1865 removed to St Petersburg. Up to that time it had been attributed without question to Leonardo as a work of the earlier period of his residence in Milan, and there can still be no doubt that this half-length figure of the Madonna, so precious in its delicacy of drawing and tenderness of feeling, is one of the unsigned works that may be rightly considered a genuine Leonardo. The dress is Milanese, and the manner in which the head with the face, turned three-quarters towards us, is set between the two windows through which we have glimpses of landscape, is part of the general freshness of conception and less usual manner of representation. That the composition as a whole belongs to Leonardo may be confidently asserted, but that it was executed by his hand alone cannot be maintained by any one who has ever tried to picture to himself how this master really painted. As to the question regarding which of his pupils was connected with this Madonna, we think ourselves that of all those hitherto proposed, the only one who could claim the honour is the skilful artist Boltraffio, who died in Milan some years before his master.



PIERO DELLA FRANCESCA

(CIRCA 1416-1492)

THE NATIVITY OF OUR LORD

LONDON: NATIONAL GALLERY

PIERO DELLA FRANCESCA was one of the greatest artists in Central Italy in the fifteenth century. "It may be questioned," says Mr Berenson, "whether any painter has ever presented a world more complete and convincing, has ever had an ideal more majestic, or ever endowed things with more heroic significance."

He was born at Borgo San Sepolcro, a little town in the upper Tiber valley, about 1416. Of his early youth we possess no details at all, but at fifteen years of age he began to study painting, probably in the studio of Domenico Veneziano, though it was not till the year 1439, Domenico being then in Florence painting in the Ospedale and in S. Maria Novella, that we hear of them as working together. In Florence too he came under the influence of Paolo Uccello. Then in 1445 he painted for the brotherhood of the Misericordia in his native place a *Madonna of Mercy*, now in the Municipio there; and a little later, in the company of his old master, he proceeded to Loretto to paint certain frescoes in the Church of Our Lady. But the plague seems to have interrupted this visit, and the whole church being destroyed in 1465, nothing remains from his hand to-day in that city. A little later we hear of him painting in Rome in the Stanza, where Raphael was later compelled to destroy his work and to replace it with the *Disputa* and *The Deliverance of St Peter from Prison*. But it has been said that the strange effect of light in the latter fresco was suggested to Raphael by one of the frescoes he destroyed, and it is remarkable that in the fresco at Arezzo, where Constantine lies sleeping in his tomb during a vision, Piero has achieved much the same effect. From Rome Piero went to Rimini, where he painted the portrait of its Lord, Sigismondo Malatesta, one of the most extraordinary and interesting of the many curious personalities of the Renaissance. It was probably after leaving Rimini that he proceeded to Arezzo, where he painted the wonderful frescoes of the *Finding of the Cross* in the Church of S. Francesco, and when this was done he seems to have returned to his birthplace, for it is there that we find what is after all the most extraordinary of his works, the fresco of the *Resurrection of Christ*, now in the Municipio. At last Vasari tells us he became blind; but one is relieved in thinking thus of his dejected old age—he died in 1492, aged about eighty-six—to know that this statement is at least doubtful. In 1487 he himself tells us he was "healthy both in mind and body"—it is hardly the language of a blind man.

The picture here reproduced, that, so fortunately for us, is in our National Gallery, is one of the loveliest he can ever have painted, one of the loveliest pictures indeed in the world. Full of cool greys, and I know not what perfection of early morning, a

PIERO DELLA FRANCESCA

tiny choir of angels sings the *Gloria in Excelsis*, while He who is come so humbly into our world lies with arms stretched out to His mother, who worships Him. The air—it is part of his wonderful achievement—seems to kiss the faces and hands of these simple people, at once so charming and so strong. That light, so cold and yet so tender, though it lacks the gold of the sun, seems like a kind of spirit fallen on everything, and indeed he alone in his day seems to have understood the sweetness and nimbleness of the open air, and not least of the dawn, in whose grey humility he has shown us Christ born into the world.

The picture comes to us from Piero's birthplace, Borgo San Sepolcro, where it was in the possession of the Marini-Franceschini family, descendants of the painter, who in 1861 sold it to Mr Alexander Barker, from whom in 1874 it was purchased for the nation.

E. H.



MELOZZO DA FORLÌ

(1438-1494)

ANGEL WITH A LUTE

ROME: SACRISTY OF ST PETER

IN the Sacristy of St Peter are to be seen fourteen fragments of frescoes that were originally in the apse of the choir of the Church of the Apostles, which in 1711 was destroyed on the occasion of the church being restored. They consist of four heads of the Apostles, and ten half figures of angels with musical instruments. The one here given is of great maidenly beauty. She rests a guitar on her knee, but her fingers are only playing mechanically over the strings, for her attention has been drawn away by something that is happening among the mortals on the earth below. Her eyes are therefore looking down, and the slender figure involuntarily leans over in the same direction. There is a second angel with a guitar. Two others, with upward pointing wings, are playing violins and singing softly the while, their eyes turned heavenwards. Others again with cymbals and tambourines are whirling upwards as if to storm the gates of heaven. One, however, the youngest, sits alone and listens with an ecstatic look upon her face, perhaps to the ringing of a chime of bells which possibly she held in the left hand that is now destroyed. These fourteen fragments belong to an *Ascension*, of which the central figure, the Saviour surrounded by angels, is now in the Quirinal, inserted in the wall above a flight of steps. The work was commissioned in 1479, or a little earlier, during the Pontificate of Sixtus IV., by his nephew Giuliano della Rovere, afterwards Pope Julius II., to whom the Church of the Apostles belonged, and was completed in 1481. In spite of its dilapidated condition, it remains the most important work left to us of Melozzo, that refined artist, so essentially a representative of the Early Renaissance in Central Italy, who was probably a pupil of Piero della Francesca, and undoubtedly influenced by Mantegna, and, like them, devoted attention to problems of technique. He introduced novel effects in the action and foreshortening of his figures, and painted not only in fresco and tempera, but also in oils. In the beginning of the seventies he was working in the palace of Duke Frederick of Urbino, and afterwards in the Vatican Library for the Duke's patron, Sixtus IV.; later still in the Cathedral of Loreto for another Rovere, the Cardinal Girolamo. Simultaneously with the execution of the *Ascension* in the Church of the Apostles, Sixtus commissioned the Florentine and Umbrian fresco-painters Botticelli, Ghirlandajo, Perugino, Signorelli, and others to paint the Sistine Chapel with a succession of pictures from Biblical history, which were crowded, after the old style, but not wanting entirely in realistic power. They were the best that could be produced at that time in this field of work. Very different is the

MELOZZO DA FORLÌ

impression made upon us by Melozzo's spiritualised and beatific creations, by the expression of his heavenward gazing Apostles, and the beauty of his rejoicing angels. The immaterial tone of his pictures and his deep feeling for beauty make even greater effect upon us than his technical skill, which is the first thing to awaken our admiration, or the soaring attitudes of his figures and general physical appearance.



MELOZZO DA FORLÌ

(1438-1494)

“RHETORIC” AND “MUSIC”

LONDON: NATIONAL GALLERY

IN both of these rich and splendid panels we see a woman gorgeously enthroned on a throne of marble set with gems, at the top of a flight of steps spread with a figured carpet on which a young man is kneeling.

In the first picture, the *Rhetoric*, the woman is wonderfully dressed in green, her neck hung with pearls, her head crowned with a garland. The youth who kneels before her is clad in a black robe, his scarlet cap hangs across his shoulders, and he holds before her an open book, to a page of which she points with her right hand.

In the second picture, the *Music*, the woman is clad in red; about her breast is a multitude of jewels, and she is crowned with a crown of gems. The youth who kneels before her is clad in a wonderfully figured tunic; his hose are scarlet; on the steps on which he kneels lies his cap of scarlet too. The woman seems to be speaking to him. She has closed the book, which she holds in her right hand, and with her left she points to a small portable organ on the last step of her throne.

These companion pictures, we are told, are two of seven which were once (1480) in the Ducal Palace at Urbino. And above we read these words which connect them with the great Duke Federigo of Montefeltro, for they are portions of an inscription which he had inscribed on the walls of the great courtyard of his palace: *Fredericus Urbini Dux Montisferetri ac Durantis Comes, Sanctæ Ro, Ecclesiæ Confalonarius, atque Italicæ Confæderationis Imperator. . . .*

E. H.





PERUGINO

(1446-7—1523)

THE VIRGIN ADORING THE INFANT CHRIST

LONDON: NATIONAL GALLERY

P IETRO VANNUCCI, Il Perugino as he was called, was born in the little hill town of Città della Pieve in 1446-7. Città della Pieve is a little dead city set high up above the silence of the long, beautiful valleys of Umbria, and is itself to-day a picture that Perugino might have painted—has painted indeed in many a fresco and panel scattered over the world. Only some twenty-six miles from Perugia, the capital of the province, the little town no doubt had many of her sons employed in the city, and so it was to Perugia that Perugino came as a boy, seeking work that he might not starve, for he was poor. “This child,” says Vasari, “brought up in penury and want, was given by his father to be the shop drudge of a painter in Perugia, who was not particularly distinguished in his calling, but who held the art in great veneration, and highly honoured the men who excelled therein; nor did he ever cease to set before Pietro the great advantages and honours that were to be obtained from painting by all who acquired the power of labouring in it effectually.” Who this painter was we do not know, perhaps Bonfigli or perhaps Fiorenzo di Lorenzo, who with Piero della Francesca were later certainly his masters. Whoever he may have been, he impressed on Perugino the splendour of Florence: “Florence,” said he, according to Vasari, “is the place above all others wherein men attain to perfection in all the arts, but especially in painting.” So to Florence Perugino went. Not for long however, for in 1475 he was back in Perugia, painting in the Palazzo Pubblico, and in 1480 he went to Rome, called thither by Sixtus IV., Della Rovere of Urbino, where he painted in the new chapel, the Sistine Chapel in the Vatican, *The Delivery of the Keys to St Peter*. It is just there for the first time perhaps we find Perugino’s magic, that clear yet soft landscape wider than the sea between the gracious mountains whose serene loveliness, ever lifting up the eyes of man to the soft sky, seems even to the most inattentive traveller to be blessed. It is just this effect of something blessed that Perugino, almost a realist in his landscapes, so often catches. Mystical Umbria seems to have spoken her pure and secret thoughts through him. Consider then this triptych, the chief fragment of a large altar-piece finished nearly twenty years after that fresco in the Sistine chapel, painted for the Duke of Milan, and for long one of the glories of that sumptuous monastery, the Certosa of Pavia. It is the work of many years, finished at last in 1499, only at the earnest entreaty of the Duke, who had already paid a large sum of money in giving Perugino the commission for it. It sometimes seems, I think, that coming into the great bare room at the National Gallery where this divine picture hangs, that all the sunlight, so shy in London at any time, has

PERUGINO

gathered itself into that narrow space on the wall where Mary, watched by three angels, worships the little Child held by an angel, in a wide sweet valley by the Tiber, on a day of spring, while St Michael stands on guard on one side, and on the other Tobias passes by in conversation with St Raphael. Painted as has been said as an altar-piece for the Carthusian convent of Pavia, the entire work consisted of six compartments; only the three principal pieces are now in the National Gallery. Above these were three others: in the centre God the Father, still at the Certosa in its original place; and at the sides the Annunciation, to the right the Madonna, to the left the angel: but these two wings have been lost.

Perugino painted many worse and a few better works than this, but none sweeter or more exquisite in colour and spaciousness. It is perhaps his masterpiece among his altar-pieces, though we already find in it a certain mannerism which was later to spoil so much of the endless work he did. In the left compartment the picture is inscribed "Petrus Perusinus Pinxit." It was purchased for the National Gallery from Duke Melzi of Milan in 1856.

E. H.



RAPHAEL

(1483-1520)

ST GEORGE

ST PETERSBURG: HERMITAGE

ART has often had to place itself at the service of politics, and its works have frequently been made use of in the interchange of diplomatic courtesies. Raphael's sovereign, the Duke of Urbino, was proposed in 1504 by King Henry VII. of England as a Knight of the Order of the Garter, and a nobleman of his court was obliged to journey to England the following year to receive the accolade as proxy for the duke. The one chosen was the cultured Baldassare Castiglione of Mantua, whose name frequently occurs in the history of that time, and who later was raised to an earldom. He had to carry presents to the king, and among these was a small picture by Raphael, who had lately settled in Florence. This commission in itself must at that time have been a great mark of honour to him whose name was soon to bring such lustre on his small native town, and he therefore took the greatest pains in its execution. St George, the patron saint of the Order, is seen in the midst of a varied landscape, leaping from right to left on his white horse, which turns its head round towards the spectator with a piercing glance, as his rider thrusts his lance through the dragon and pins it to the ground. The first words of the motto of the Order are visible on the left leg, and later the name "Raphello V." was added on the leather trappings of the horse. Behind him kneels the princess whom he has saved. The expression and the forms, the manner in which St George sits his horse and attacks the dragon, and the dragon's action, all are rendered with an energy of which we had not been aware in the former works of the gentle painter of Madonnas. The powerfully drawn landscape is in accordance with the rest of the picture. Here we have a beginning of great promise which has no longer anything to do with the Umbrian School. The "small" Saint George, as it is known to distinguish it from a larger picture in the Louvre, was no longer in the possession of royalty as long ago as 1627, but at that time belonged to the Duke of Pembroke. Charles I. bought it back in 1639, and after the sale of the royal collections by Cromwell, 1649, it travelled by round-about ways to St Petersburg.



RAPHAEL

(1483-1520)

MADONNA DEL DUCA DI TERRANUOVA

BERLIN: ROYAL MUSEUM

THE Berlin Museum possesses no less than five Madonnas from Raphael's early period, the latest and most charming of which is the one from the House of the Colonna, which was executed about 1507 or 1508, contemporaneously therefore with the *Belle Jardinière* of the Louvre. The others are of older date, and all earlier than the *Madonna del Gran Duca* in the Pitti. Our picture, in which the figures are somewhat under life size, which passed from the Duke of Terranuova into the possession of the Museum in 1854, belongs to Raphael's first Florentine period, and dates about 1505. It has elements in it, however, that are older and still markedly Umbrian, which is seen even more clearly in two sketches: one of these, in the Museum at Lille, is evidently only a copy after Raphael; the other, in the cabinet of engravings at Berlin, probably the work of his teacher Perugino. In these, the figures of Joseph and an angel are introduced to the right and left behind the Virgin, but Raphael left them out of his picture. In their place, we have the infant John handing a scroll to the Holy Child, and on the opposite side to the right, for the sake of symmetry and to fill up the round, another boy, probably James the Less. The pictorial beauty of our picture lies in the soft faces and in the general attitude of devotion. Raphael, moreover, gives us here already a statelier, broader, and more distinguished-looking Madonna, and has taken away the head-covering, leaving only the thin veil, so that the hair, according to Florentine style, is fully seen. The head also has now the rounder and fuller form of the Florentine type. Again the landscape, which is visible beyond the parapet, is richer and more animated, and no longer so melancholy as that of the small Umbrian pictures. Comparison with the sketches shows how Raphael took the Umbrian forms and filled them with the life of Florence, and more especially we notice that there is now no timidity in the handling of the colours with their effects of light and shade.



RAPHAEL

(1483-1520)

MADONNA DEL GRANDUCA

FLORENCE: PITTI GALLERY

THE three chief periods of Raphael's artistic career are represented by his Madonnas: the fervently pious Umbrian, the more worldly and powerful Florentine, and the free, grandly conceived Roman. They are not always strictly distinguishable, as the earlier pictures of the second and third period have reminiscences in them of the one before. It is thus with the Madonna known as the *del Gran duca*, which was painted in Florence, and bought in 1799 by the grand duke, Ferdinand III., for his study, being removed to the Pitti Palace after the expulsion of the family. She stands erect and facing us, like a statue, seen only to the knees, which strengthens the effect of the perpendicular line, and is half concealed in the broad plain folds of the cloak which is drawn over her head. The soft oval of the face with its downcast eyes is turned slightly but perceptibly to the left, and is the only interruption to the straight fall of the chief lines of the figure. The whole figure of the child is given; it is still somewhat stiff in attitude, but already puts up its hands in a life-like manner to take hold of its mother. There was more animation and freer movement before long in the Florentine Madonnas. The chief signs of the newer style in this picture are the firm modelling, and the sure, light touch with which the colours are laid on. As far as the rest of the picture is concerned, it is entirely Umbrian. We miss in it the small, genre-like accessories which bring the mother and child into touch with this world, as well as the moment's expression, the smile and other features of an earthly love; still less we have in it any trace of the childish petulance which appears in later pictures. Of all Raphael's Florentine Madonnas this one has most of the character of a devotional picture.



RAPHAEL

(1483-1520)

MADONNA DEL PRATO

VIENNA: IMPERIAL GALLERY

IN the *Madonna del Granduca*, a work of Raphael's earlier Florentine period, we had the mother alone with the Child, without any accessory figures. The Florentine sculptors had for some time previously associated the infant John with the Christ-child, and a few of the painters of the Early Renaissance had already followed their example, when Raphael, adopting the idea, opened out possibilities for himself of greater richness of composition, and to this he now devoted his energies. He treated this three-figure motive in numerous drawings, and the results of his studies were three renowned pictures, related to one another in type and arrangement: our *Madonna del Prato* of 1506 (the date is given in the neck-band of the dress), the *Madonna del Cardellino* of the Uffizi, and the "*Belle Jardinière*" of the Louvre, of 1508. In all three the group forms a triangle, the apex of which is the Virgin's head—Leonardo was the first to adopt this arrangement, and it may have been transmitted to Raphael through Fra Bartolommeo—the children being on either side, both standing up in the Florence picture, but given as here represented in the Louvre picture, in which, moreover, the Madonna's face is almost in profile. Into these two pictures Raphael has introduced the cross, as reminiscent of the Passion, although only serving here as a plaything; in the Uffizi picture John is entirely the little playmate, and holds out a bird (genuinely Italian in style) to the Christ-child. All three may therefore be considered as genre pictures; all have a background of soft spring landscape (three slender trees in the Uffizi remind us still of the older Umbrian style), and all are representative in type, drawing, and colouring, of the Florentine Raphael. Our picture passed into the Ambras collection from the Castle at Innsbruck in 1663; shortly before this it had been bought by the Archduke Ferdinand Karl of Tyrol from the heirs of its original possessor, Taddeo Taddei of Florence.



RAPHAEL

(1483-1520)

MADONNA DELLA SEDIA

FLORENCE: PITTI

SIX or seven years have elapsed since Raphael painted the *Madonna del Granduca*. He has now been long in Rome, and has executed many of his grandly conceived wall-paintings, and in his intercourse with Sebastiano del Piombo, had acquired the secret of Venetian colouring. He is working at the Heliodorus room, and at the same time painting splendid portraits and large altar-pieces, the *Madonna di Foligno*, *St Cecilia*, *Madonna with the Fish*, in all of which works one experiences a feeling of delight and enjoyment from the colouring alone, independent of all else. This seated Madonna with the Child and the infant John is not designed for the church, but for private devotion, a sacred picture of the genre type, as is plainly seen by its circular shape. It has the appearance of a work upon which no labour either in its conception or execution has been expended, just the inspiration of a moment; but we possess preliminary sketches for the design, and if we examine the finished work more closely we become gradually conscious of the study which was required before a work like this could be accomplished. There is nothing in the art of all times so perfect as the way in which the lines and forms are adapted to the round, fitting like a beautiful ornament into its setting, with no straining or contortion of attitude. Some have insisted that the left leg with its knee drawn up, against which leans the infant John, is unnatural. Let us rather say, uncomfortable, for it would have escaped the notice of most of us if our attention had not been drawn to it. In contrast with the austere and budding charm of the *Madonna del Granduca*, with its constraint of line, we have here the ripe beauty of the Madonna and perfect freedom of line. Here for the last time Raphael returned to the more worldly type of ideal loveliness of his Florentine period, taking, however, the Roman peasant woman with her striped head-covering and fringed, variegated shawl for his model. He gives, as formerly, a representation of the Mother and Child which is as full of charm and grace as we can well conceive. She leans the roundish oval of her face against the Child's, who nestles to her as if conscious of the shelter of her arms, while He playfully spreads out the toes of His right foot. The devotional tone of his earlier pictures reappears slightly in the figure of the infant John with his folded hands. The actual subject of the picture is Roman, the feeling for form of the high Renaissance, and equally to Rome belongs the developed mastery of technique, the light, thin strokes of the brush, and the soft, harmonious blending of the many bright colours. For whom this most popular of Raphael's works was prepared has remained undiscovered.



RAPHAEL

(1483-1520)

THE SIXTINE MADONNA

DRESDEN: ROYAL PICTURE-GALLERY

THE art of printing in colour has by degrees become so far perfected that it is at last possible to venture on the reproduction of one of the most famous and impressive works we possess, for we feel that the *Sistine Madonna* should not be missing from our collection. The coloured copy has been looked forward to with great expectation, and will give some idea at least of the general effect of the original, but it must not be placed on the same level with the many similar reproductions of smaller size.

According to Vasari, who gives a short description of the painting, the work was executed by Raphael for the high altar of the Benedictine church of S. Sisto at Piacenza, the titular saint of this place being the martyr Pope Sixtus II., who was accordingly introduced into the picture: he takes the place of the founder and introduces to the Madonna the members of the community, whom we may suppose to be standing below and outside the picture, the St Barbara who faces him looking down upon them with a friendly smile. We may note in passing that the face of the latter is not well preserved. In 1753 the picture was taken from the altar by the Bolognese painter Giovanni, and through his agency sold to August III. for 20,000 ducats. It is a composition in the same grand style as the cartoons and entirely the work of Raphael's own hand. The painting is on canvas, which about the time of the production of this finest specimen of the artist's great altar-pieces was substituted by him for the usual wood panel. The Sistine masterpiece was executed shortly after 1515; Vasari gives no date for it. Raphael would no longer have been able to dedicate so much care to a single picture when nearer the end of his life. There is such perfect harmony in the execution that we feel it superfluous to pause and consider the doubts put forward by the over-wise, of which there must always be a certain number. The Madonna cannot exactly be described as floating on the clouds; she is stepping forward, as the out-wafting of her cloak shows, from the right, out of the depth of space, seemingly just at the moment that the curtain is drawn back. The face has a similarity with that of the *Donna Velata* of the Pitti Palace, whose features are also reproduced in the Magdalene of the *Vision of St Cecilia* in Bologna. The eyes are unusually far apart; so also are the Child's, and it is this which gives the impression of something lofty and spiritual about Him, although He is represented lying simply and naturally at ease and not in one of the favourite attitudes of blessing. Two boy angels, leaning against the breastwork at the bottom of the picture, are looking up, and giving their whole attention to what is passing overhead: they form a charming little genre-

RAPHAEL

picture of themselves, and their childlike interest is in contrast to the deep feeling of the chief figures; moreover they serve as a well-designed artistic means of directing upwards the eyes of the spectator. But our admiration is endless as we continue to examine the artistic beauty and perfection of the work before us. Where power of execution is needed, there we have it, as in the garments and the limbs—note, for instance, the Pope's hands; where transparency is to be technically expressed, there we have light, thin, soft treatment. But wonderful beyond all is the exquisite halo of angel-heads, lightly touched in above the clouds—a perfect marvel of art.



ANTONELLO DA MESSINA

(CIRCA 1444 TO CIRCA 1493)

PORTRAIT OF A YOUNG MAN

BERLIN: ROYAL MUSEUM

THIS beardless young man with his reddish-brown hair, dressed in a black, fur-lined gown, and a black cap with long lappets, who stands out with such uncompromising distinctness above the ledge of a window or parapet, might at first sight be well taken for an Old-Netherlander from Bruges or Ghent. But in spite of its sharpness and precision, the modelling is very weak, and the colouring is broader and more fluent than is at first apparent on account of the small size (a third of life), while the handling of the sky with the glimpse of landscape might almost be styled picturesque. We have here, therefore, a combination of contradictory characteristics, the anxious carefulness of a minor Flemish master side by side with the freer features of a picturesque style of execution. The explanation of this is given by the name of the artist, which stands written on the card above the Latin motto of the sitter. Antonello da Messina came to Venice in the early seventies of the Quattrocento, at the time when, under the leadership of Giovanni Bellini, the artists were forsaking tempera and beginning to paint with oil-colours, passing on from this through a mixed process to genuine oil-painting; and he carried this new method with him. But whether he himself was ever in the Netherlands, or whether for this purpose he studied the pictures of Flemish artists, as for instance those by Rogier van der Weyden, who had visited Italy early, is quite uncertain. The earlier his pictures, the more Netherlandish are they in character—as a chief example of which we may take an exquisite little Crucifixion of 1475, now in the Antwerp Museum, representing the Christ between the two thieves, with Mary and the Magdalene, executed in the most delicate manner. In contrast to this is the late life-sized Sebastian of the Dresden Gallery, which in modelling, foreshortening, and perspectively designed architecture is entirely Venetian in character and gives the impression of a mingling of Mantegna and Giovanni Bellini. We are completely in ignorance as to the particulars of Antonello's life. He was artistically engaged in Messina as well as in Venice, and he probably came to this latter place from Sicily. He has no tendency towards imaginative story-telling, like his master Giovanni Bellini; he is only a remarkably skilled technician who is shown to best advantage in his portraits. Of these the Berlin Museum preserves three. The one here given is the best; it came from Venice, where it was also painted, in 1478 according to the present right reading of the date. It is therefore three years younger than the Antwerp *Crucifixion*, and still what we may call one of Antonello's early pictures. The somewhat larger-sized coloured portrait of a man against a black background in the same museum is dated 1474.



Antonius medialis n. p. m.

PROSPERANS + MODESTVS + ESTO + INFORTVNATVS + VERO + PRVDENS

GIOVANNI BELLINI

(1428-1516)

MADONNA WITH THE TREES

VENICE: ACADEMY

THE Academy possesses three pictures of the Madonna by Giovanni Bellini—one, in which the Child Christ is in the act of blessing; another, surrounded with red angels' heads, with the Child on His mother's knee gazing up at them; and a third, the one here given, with half-length figure of the Madonna, who holds the Child with both hands as He stands on a balustrade. The Venetian Madonna, a woman of ripe age with the full white kerchief round her head, and clad as usual in a mantle, is a very different figure to the fair, maidenlike mother of the Florentines. She does not turn with the same look of tender love towards the child—she is far prouder and more distinguished looking; the eyes are frequently gazing downwards with the head somewhat thrown back, so that we are not sure that she will even look at us. She is naturally of severely simple taste, and despises all the ornamental additions to the toilette of the Florentine Madonnas. The full enthroned figure of the Madonna of the large altar-piece has this grave and elevated character to perfection; she is more indifferent to the saints who surround her than are the Florentines. Characteristic of this latter form is the increased importance given to the curtain and other draperies, which replace the plain architectural setting; the Venetians, in common with the painters of upper Italy, where the figure is half-length as in our picture, often leave only a balustrade remaining.

Giovanni has also given us beautiful examples of a third essentially Venetian style of representation, a wide, oblong picture of the half-length figure of the Madonna with saints. He was the founder of a new type of Venetian art, for trained as he had been, like his brother-in-law Mantegna, in the Paduan school, his sense of the picturesque led him to throw off the severity of manner of his predecessors, the Muranese; he was also an innovator as regards technique, for he gradually relinquished painting in tempera for oils. The plain Madonna picture which we have here, with the stiff, lank trees and the glimpse of spring landscape, strikes us at first sight as being somewhat of a youthful production. It dates, however, from 1487, when Giovanni was approaching his sixtieth year, and had already executed many larger pictures. He lived to see nearly three generations, and is perhaps the only example in the history of art to show how age may retain its youth. It was during the following years that his two greatest pupils, Giorgione and Tizian, became his rivals. The older man seems to have found greater pleasure in the suaver style of the one than in the energetic style of the other, so that we hear the expression *Giorgionesque* applied to a period of Bellini's art which must have begun when he was approaching the nineties.

GIOVANNI BELLINI

His pictures become more graceful and slender in form, more brilliant and fragrant in colour, and there is a depth and poetry of tone about them, a general atmosphere, that thrills us with an emotion which is not attributable to any particular detail of their contents. Giorgione died young, eight years before his master. He carried Bellini's art to richer perfection, and stood unrivalled, except by Tizian; he was the only Venetian painter beside Lotto, who gave dramatic action to his subjects. We have digressed somewhat, but let us turn once more to our Madonna. Look again at this composed head and face: it is unmistakably the work of a man at the zenith of his power, merely executed by him to give us a slight specimen of his genius.



GIOVANNI BELLINI

(1428-1516)

LANDSCAPE WITH THE DEATH OF ST PETER MARTYR

LONDON: NATIONAL GALLERY

ST PETER MARTYR was born in Verona in 1205, of parents who were heretics, for that northern part of Italy where he was born had become infected with heresy during the quarrel between the Emperor Frederick Barbarossa and the Pope. But as it happened, his father, who wished him to grow up a learned man, sent him while still very young to a Catholic schoolmaster, where he learned the Apostles' Creed and other good things. Later he went to the University of Bologna, where he found himself in those rude days in the midst of bad company; indeed, all Italy was in a state of anarchy and lawlessness. To fly these dangers, still a mere boy, he appealed to St Dominic for help, who, when he was only fifteen years old, gave him the habit of his Order. So he became a preaching friar, a black friar as we should have said in England. In this Order he gradually rose to great authority, and in 1232, besides being superior of several convents, was constituted by the Pope Inquisitor-General of the Faith. We have seen that there was a considerable heresy in Northern Italy in his boyhood, and it had been his business to try to stamp it out; but now, when these unfortunate people saw him, the son of one of their members, invested with this new dignity, which would give him especial power over them, they conceived a great hatred against him. So they conspired to kill him, and hired two assassins to murder him on his return from Corno to Milan. These ruffians lay in ambush for him in a wood by the roadside, and one of them, Carinus by name, gave him two cuts on the head with an axe and then stabbed his companion, who was named Dominic. Then, seeing Peter rise on his knees, and hearing him recommend himself to God by these words, "Into Thy hands, O Lord, I commend my spirit," and recite the Creed, he despatched him by a wound in the side. All this happened on April 6th 1252, when the saint was just forty-six years old. It is this moment of the martyrdom that Giovanni Bellini has chosen to represent in this strangely lovely picture. The greatest Venetian master of the fifteenth century, the difficulties of technique no longer standing in his way, he was able to express that deep religious emotion which fills the pictures of his time. At the same time nothing could better show us the influence of the wider world of the Renaissance than the love of nature which Bellini expresses here. He has understood the cool shadow, the whispering silence of the woodland, and never forgets it, uses it in fact to emphasise the dramatic and sudden horror of that murderous deed it was his business to represent. The result is certainly one of the most charming, mysterious, and fascinating works of the early Renaissance in Venice. The picture, presented by Lady Eastlake to the nation in 1870, is signed "Joannes Bellinus pt."

E. H.



PALMA VECCHIO

(1480-1528)

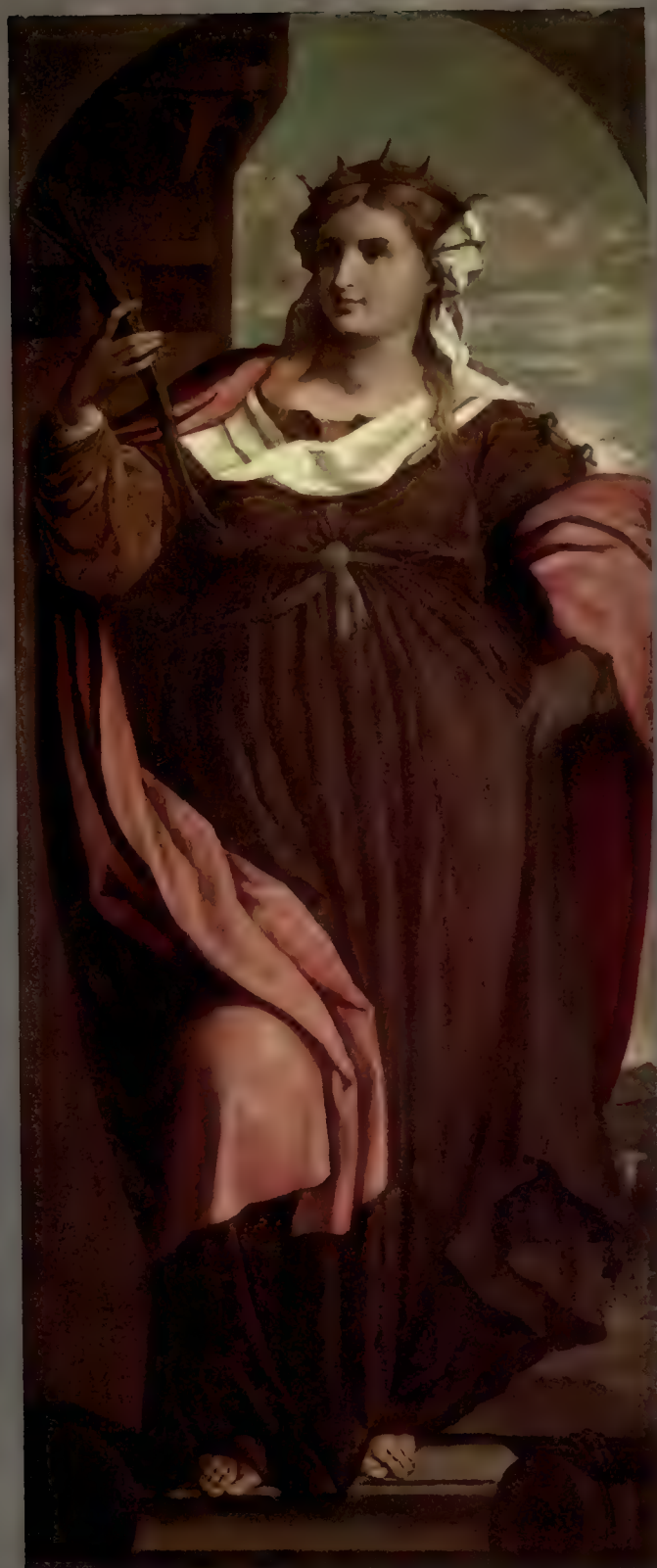
ST BARBARA

VENICE: CHURCH OF SANTA MARIA FORMOSA

GIOVANNI BELLINI'S pupils may be divided into two classes: an older, belonging entirely to the sixteenth century, and a younger, who by their riper works belong to the Cinquecento: Titian, Giorgione, the elder Palma, and Lorenzo Lotto. The fame of Titian and Giorgione is of long standing, but Lotto has only in more recent days received the consideration which he deserves. Palma of Bergamo, who has enjoyed a longer popularity than Lotto, must nevertheless be placed second to him, for he is more one-sided and superficial than the latter, although in his own way sufficiently attractive. His chief fame rests on his brilliantly painted half-length figures of fair, richly clad, and generally beautiful women; but we find missing in these that expression of a deeper spiritual nature, as well as the interesting personality, which distinguishes the female figures of the other three artists. Thus in his painting of the nude there is mostly a certain neutrality in his figure-drawing, his art expending itself on the surface reflections of the flesh, as the light falls upon it. We have large altar-pieces, among them several that are excellent, from the hand of this painter, but when we compare them with the similar work of other artists, we are forced to the conclusion that his are inferior to theirs.

He is more fortunate in his painting of the half-length figures in a Madonna surrounded by saints, which is flowing in composition, the landscape in the background being effective, and the heads grave-eyed and dreamy in feeling. These best express what is understood as the peculiar Palma tone, but which, when more closely examined, is found to be common to all the Venetian painters. Weak by nature and sickly in health, and of a highly impressionable temperament, he appears to have received more than he gave as one of this artistic circle—avoiding as he does all characterisation. His men have generally the passivity of women, and he rarely gives us genuine portraits of men. We may yet recognise in him the merit of having, so to speak, by his extraordinary gift of colouring, shown how effective and attractive Venetian painting could be when employed on subjects void of action and excitement.

He reached a height of monumental conception in the altar-piece (in the Church of S. Maria Formosa) which he composed for the Artillery Corps in Venice; the central figure from it is the picture here given. St Barbara stands with the right leg slightly advanced and the upper part of the body leaning back a little; a fine breadth is given to the dignified figure by the position of the arm that carries the cloak. The head is "of genuine central Venetian beauty" (Jakob Burckhardt), and the hand holding the palm branch (hands were always a weak point with Palma) stands out well against the background of the tower, which, in its turn, is happily contrasted with the open sky beyond.



PALMA VECCHIO

(1480-1528)

THE FALL

BRUNSWICK: MUSEUM

HERE we have the life-sized figures of Adam and Eve against a close background of trees, which are painted with a care almost amounting to anxiety, and beyond these we catch a glimpse of dark blue sky. The figures are of a uniform warm brownish colour, the picture being the work of an artist of the early sixteenth century. In these few words is summed up the authenticated description of this picture as bought by Duke Karl Wilhelm Ferdinand, while still hereditary prince, under the name of "Giorgione." And there is nothing much more to be added. To the poet-artist the whole conception will seem too realistic and wanting in tone, and the crudeness of the artistic treatment will displease him. The display of his art in the modelling of his figures appears to have been the chief aim of the painter. About this same time, or somewhat earlier (1507, and perhaps while still in Venice), Albrecht Dürer painted his two panels of *Adam and Eve* on a dark background; the copper plate engraving of 1504, with the same two figures surrounded by a wooded landscape, he had brought with him finished to Venice. It is easy to believe that one of the younger pupils of Giovanni Bellini felt this as a reproach and was urged to compete with Dürer, and there is nothing to prevent us supposing that the painter of the present picture had seen the latter's copper engraving. Eve's head is unmistakably remindful of Palma Vecchio's type of female head, and it is to this artist that the picture is generally assigned. At any rate Palma has painted some excellent sacred pictures with clothed figures, as well as single half-length figures of women; his nude figures are rare, and his painting of them (Sebastian, Venus) leaves the impression of a superficial study of the human body, whereas in the picture under consideration we have a stricter and more thorough conception of form. At the same time there is no other artist to whom it seems possible to attribute this work—Lorenzo Lotto for instance would be quite out of the question. Again, the manner in which the leaves are here painted is quite in accordance with Palma's style in several of his pictures, if we take into consideration that these were of later date, and the foliage therefore handled with a freer and bolder touch than that in ours. So the ownership of it is made over to Palma, and if it does not excite our enthusiasm (Dürer's *Adam and Eve* have far more animation in them), it is at least an artistically refined and interesting picture.

1875

GIORGIONE

(CIRCA 1477 TO 1510)

SLEEPING VENUS

DRESDEN: ROYAL GALLERY

THE Dresden Gallery possesses two great masterpieces, one by Titian, the *Tribute Money*, and one by Giorgione—his short-lived fellow-student under Bellini—the picture here given of the *Sleeping Venus*, which was in earlier times believed to have issued from the studio of the former artist, until, following Morelli's suggestion, it was in quite recent times assigned to its rightful author. A trustworthy contemporary authority affirms that the picture, the work of Giorgione, was hanging in a Venetian palace during the first third of the sixteenth century, and that the landscape, and a little Cupid at the feet of Venus, were finished by Titian, probably after Giorgione's premature death. Before 1772 the picture was acquired in Venice for Augustus the Strong. The damaged Cupid was later taken away, and the Venus continued to be looked upon as a Titian. With regard to other connections also the memory of Giorgione had soon fallen into oblivion. As the Greek sculptors attained to the supreme height of art in the representation of the human figure, and if equalled by later artists have never been surpassed, so this woman's figure is the most perfect in form and expression that ever came from the creative hand of the painter. Giorgione was nearly of the same age as Titian, but he developed earlier. Now that we know the facts concerning this picture, we say with a certainty that Titian could not at this date, 1510 or a little later, have produced a work of such unqualified perfection and classic repose. His *Sacred and Profane Love* in the Borghese Gallery gives us a very good idea of his style of painting at that time. Even if we take the later pictures of Venus, the two executed for Urbino and now in the Uffizi, where the figures are given in a reclining attitude, and the others extant, we see in them all, whether lying or sitting, a striking difference from the Giorgione: they are conceived in a more voluptuous spirit, are of more earthly origin, and their physique is softer and fuller. Giorgione's Venus, who is slim rather than robust, has something of the severity of a bronze statue in contrast with one of marble, an effect which is further emphasised by the sharply defined folds of the wonderfully painted linen cloth. We are reminded of the Petersburg *Judith*, which surely we can now ascribe to none other than Giorgione! It is the lofty style that precedes the beautiful, as Winckelmann would say; and Giorgione, after some attempts had been made by the Florentines of the Quattrocento, created the ideal type of the nude female figure, the model for Titian and his followers.



TITIAN

(1477-1576)

THE CONCERT

FLORENCE: PITTI GALLERY

THE early work of the greatest painter of Italy, of the world, greatest in the variety, number, and splendour of his pictures, is represented in the Pitti Gallery happily enough by one of the most lovely of all Italian paintings, *The Concert*, so long given to Giorgione. A monk in cowl and tonsure touches the keys of a harpsichord, while beside him stands an older man, a clerk and perhaps a monk too, who grasps the handle of a viol; in the background a youthful, ambiguous figure with a cap and plume waits, perhaps on some interval to begin a song. Yet, indeed, that is not the picture, which, whatever its subject may be, would seem to be more expressive than any other in the world. Some great joy, some great sorrow, seems about to declare itself. What music does he hear, that monk with the beautiful, sensitive hands, who turns away towards his companion? Something has awakened in his soul, and he is transfigured. Perhaps for the first time in some rhythm of the music he has understood everything, the beauty of life which passeth like a sunshine, now that it is too late, that his youth is over and middle age is upon him. His companion, on the threshold of old age, divines his troubles and lays a hand on his shoulder quietly as though to still the tumult of his heart. Like a vision, youth itself, ambiguous, about to pursue everything, waits like a stranger, as though invoked by the music, on an interval that will never come again, that is already passed.

If Titian is really the sole painter of this picture, how loyal he has been to his friend, to that new spirit which lighted Venetian art as the sun makes beautiful the world. But indeed one might think that Giorgione had some part in *The Concert*, which, after all, passed as his altogether for two hundred and fifty years; was bought indeed as his in 1654 by Cardinal Leopoldo de' Medici from Paolo del Sera, the Florentine collector in Venice. That figure of a youth so ambiguous in its beauty—could any other hand than Giorgione's have painted it? Does it ever appear in Titian's innumerable masterpieces at all? Dying as he did at the age of thirty-three, Giorgione must have left many pictures unfinished, which Titian, his friend and disciple almost, may well have completed and even signed in an age when works almost wholly untouched by a master were certainly sold as his.

E. H.



TITIAN

(1477-1576)

CHRIST APPEARING TO MARY MAGDALENE AFTER HIS RESURRECTION

LONDON: NATIONAL GALLERY

THE subject of this picture, commonly called *Noli Me Tangere*, from the words of the Vulgate version of St John's Gospel,* is a favourite one with painters. Giotto painted it in the Arena Chapel at Padua, and one of his greatest followers painted it on the walls of the chapel of St Mary Magdalen in the church of S. Francesco at Assisi; so that from the earliest times it has been represented by Italian painters. Titian, however, has taken his own way, and in the composition of this picture owes nothing to his forerunners. St Mary kneels before our Lord, who is partly clad in a white drapery with a gardener's hoe in His hand—as we know she had supposed Him to be the gardener. The landscape is extraordinarily lovely; in the middle distance is a solitary tree, and in the background on a hill is a little village before which is spread out the smiling country, far away to the blue distance. This effect of distance, so restful and mysterious, is a favourite with Titian, who came, as we know, from just such a country as he has painted here. He uses it very often: we find it for instance in the beautiful *Adoration of the Shepherds* that hangs in the same room as the *Noli Me Tangere* in the National Gallery. The hour that is represented here is dawn, the hour that is so like to sunset, which is the moment one might think Titian loved best, he has painted it so often, best of all perhaps in the *Sacred and Profane Love* in the Borghese Gallery in Rome.

The *Noli Me Tangere* was painted about 1511-12, about the same time as Titian was painting the landscape, so similar to this, for Giorgione's *Venus* in Dresden. We may compare too the figure of the Magdalen with that of the girl in the *Three Ages* at Bridgewater House, or the woman in the *Worship of Venus* in Madrid. It was bequeathed by Samuel Rogers to the National Gallery in 1855.

E. H.

* St John xx. 17.



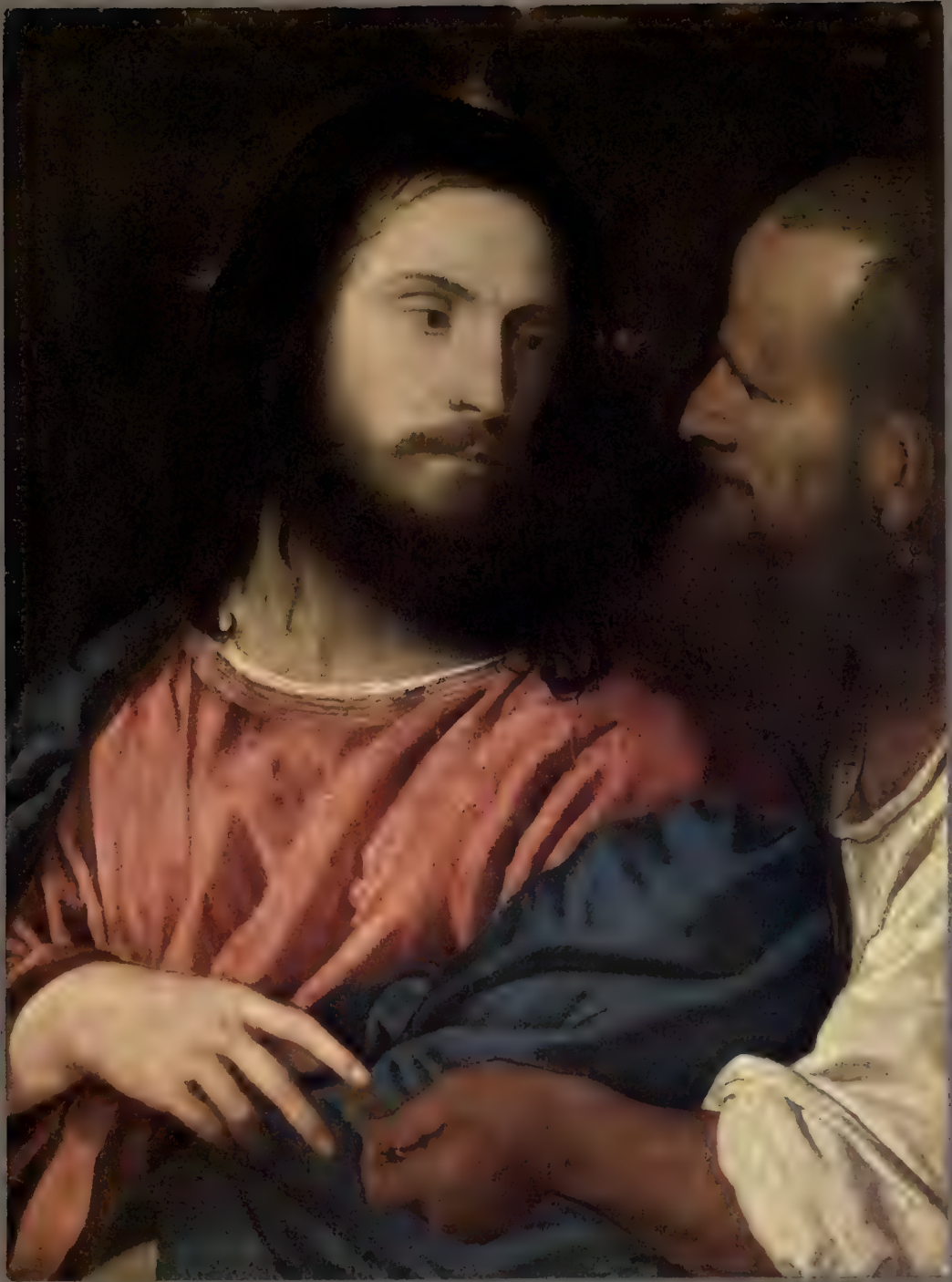
TITIAN

(1477-1576)

THE TRIBUTE MONEY

DRESDEN: ROYAL GALLERY

WE have many large and splendid religious paintings by Titian. This small wooden panel, which, according to Vasari, was at one time inserted in the door of a cupboard in Duke Alfonso I. of Ferrara's study, gives us only two half-length figures—a biblical conversation-piece therefore, which reminds us in expression, as somewhat also in the chiaroscuro, of Leonardo da Vinci. It has been somewhat damaged in the cleaning, but still shows in parts the most delicate blending, as well as a neatness and suavity of execution not generally associated with Titian. No Venetian has given so profoundly conceived a rendering of the Christ as we have here, with its suffering, weary, and spiritualised face, its transparent skin and soft, silk-like hair; while the whole intent of the picture is manifest in the mere contrast in the shape and action of the hands. And Titian had his reasons for this plain speaking. The duke, the oldest of the princely personages who were his patrons, and for whom he executed this picture, would have the work daily before his eyes. That which the story of *The Tribute Money* teaches us, "Render unto Cæsar the things that are Cæsar's, and to God the things that are God's," may be read in Latin on the gold coins of Alfonso I. His life gave him every opportunity of remembering the saying. He had to be continually on his guard or in the field against the two Vicegerents of God on earth, Julius II. and Clement VII., and at last there was nothing left for him to do but to seek shelter with the Emperor Charles V., when the latter was holding court in 1532 at Bologna. According to Vasari's calculation, *The Tribute Money* belongs to 1516, and we know this much at least, that his acquaintance with the duke did not last much longer. Nor does the style of the picture point to an earlier date. It has been thought that it was the outcome of a wish to compete with Dürer, and that it belongs to about 1508, the latter's small *Crucifixion* of 1506, as it happens, being also now at Dresden; but under any circumstances, if Titian required instigation from Dürer for the accomplishment of his work, the latter's influence would remain effective for some time longer, and we may further add that this painting with all its carefulness of execution differs entirely both in aim and effect from the miniature of the northern painter. When, after the death of the last Duke of Ferrara (1597), the Pope confiscated the fief, the property of the Este family was taken to Modena, and with it went *The Tribute Money*, which, in 1745, was bought, together with the best hundred pictures of the Modena Collection, for the Dresden Gallery.



TITIAN

(1477-1576)

BELLA

FLORENCE: PITTI

THE Italian Cinquecento has bequeathed to us two kinds of portraits of women. When the young Duke Frederigo of Mantua begged the Countess Pepoli to allow Titian to paint her lady of the bed-chamber, it is understood that it was the latter's beauty, apart from any personal feeling, which led him to make the request. We have many such portraits of women who were outside the social circle of those for whom they were painted; a large number among these are by Palma Vecchio—who otherwise was no portrait painter—and the most beautiful specimens of the class are the *Violanta*, so called on account of the bunch of violets in her bosom, of the Vienna Museum, and the *Bella di Tiziano* of the former Sciarra Collection, whose right hand is seen playing with her hair, while she reaches with the other towards a jewel casket, the painting being by many ascribed to Titian himself. Not one, however, equals the Uffizi Titian of *Flora*, a fair-haired beauty, given only to the waist, who with her left hand holds up the light garment slipping from her shoulders, as she turns her head slightly to the right, where evidently there is some unseen explanation for the flowers in her other hand.

The great portrait-painter has, however, left us portraits of another kind, taken from originals among women of distinction. The most perfect is the one here given, the *Bella* of the Pitti. It is no ideal picture, but, as the first glance convinces us, the representation of a distinct personality. No freely conceived half-length figure, given in some more or less interesting pose, but the noble figure of a woman in a simple upright attitude, who has chosen to be painted in her most costly apparel. We lose sight of the fact that she actually represents some living individuality, as we gaze at the charming face, and at the wonderful and tasteful costume, this harmony of sea-blue, violet, white, and gold all contributing to enhance the glory of the lovely head. Jacob Burkhardt, from whose contributions to the history of art in Italy we here quote, believed the portrait to be taken from a Venetian lady of rank. The picture is not dated, and its origin is unknown. Some wish to recognise in it the Duchess Eleonora of Urbino, the daughter of Isabella of Mantua. Titian, when in Venice in 1537, painted her husband, the Duke Francesco Maria, standing up in his full regimentals as general of the imperial army. He was to have taken

TITIAN

the field against the Turks, and died, it is said, the following year, of poison. The picture is No. 605 of the Uffizi. The companion picture, No. 599, is of the Duchess sitting in an arm-chair and nursing a lap-dog; if it was painted at the same time as the former, the Duchess must then have been forty-four years old. Thausing was the first to remark a resemblance in the face and in the ornaments to the *Bella* of the Pitti. The picture here given can at the latest have been painted by Titian about 1530 or shortly after.



TITIAN

(1477-1576)

THE MADONNA AND CHILD WITH ST JOHN THE BAPTIST, AND ST CATHERINE EMBRACING THE DIVINE CHILD

LONDON: NATIONAL GALLERY

THIS picture, surely one of the loveliest of all Titian's *sacre conversazioni*, was probably painted for Isabella d'Este. We see the Madonna seated on a rock, with the Bambino Gesù in her lap. He holds out His arms to St Catherine, who kneels, He is so small, to embrace Him. St John on the right offers some flowers and fruit to the Virgin, who stretches out her hand to receive them. And all these homely and beautiful things which one might see by good luck any summer evening in Italy, have come to pass in that same mountainous and wooded country which Titian loves so well, about the time of Ave Mary, on the verge of a grove already full of shadows, under the sunset splendid with clouds in which an angel hovers, caring for some shepherds who, driving their flocks homeward, seem about to bring her certain "glad tidings of great joy that shall be for all people."

This picture, so serene in its loveliness, was painted in 1530, about twenty years after the *Noli Me Tangere*. In style as in subject it is very like the *Vierge au Lapin* of the Louvre. If, as we may think, it was painted for Isabella d'Este, or at any rate hung among the Mantua pictures, it must later have passed into other hands, for we find that the Duke Medina de las Torres made a present of it to King Philip IV. of Spain, who hung it in the sacristy of the great church at the Escorial. It was bought for the National Gallery in 1860.

E. H.



TINTORETTO

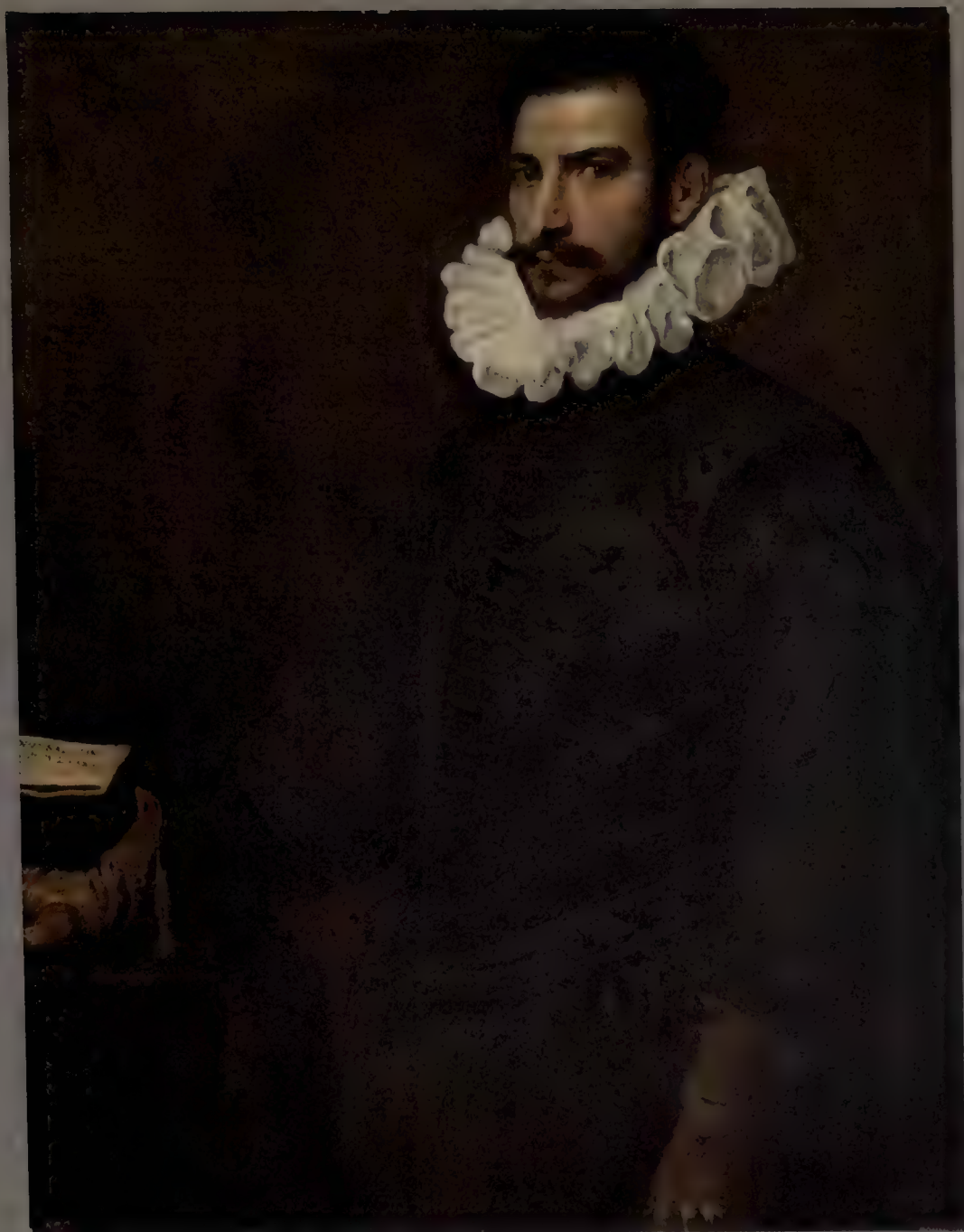
(1519-1594)

PORTRAIT OF A NOBLEMAN

CASSEL: PICTURE GALLERY

THE great period of Venetian painting came to a close with the fine colourist Paolo Veronese and the unruly virtuoso Tintoretto, whose figures, in the exuberance of their strength, are particularly attractive to the taste of the present day, while formerly this latter painter was not looked upon as such a genuine artist as the agreeable Paolo. The contrast between them, however, is chiefly noticeable in their subject pictures. In his portraits, with which we are at this moment concerned, Tintoretto can at times be very rough, and no further indication than this is required to enable the numerous portraits of Procurators and Senators executed in craftsmanlike manner to be recognised as his work. It is almost as if these various individuals had but one face among them, which Tintoretto was pleased to give them all in turn. On the other hand there are portraits of his extant in which he shows himself a true Venetian. In these he reaches the highest pitch of excellence to which this species of art had attained in Venice, and took his place beside Titian (in contest with whom, according to the more modern idea, he is thought to have begun certain of his pictures) or Lorenzo Lotto.

Our nobleman from the Cassel Gallery is one of these finer works. We see him standing in his own room, dressed all in black; above the wide frill rises a striking-looking head. One would have, perhaps, to be on one's guard in the presence of such a head and face. But it was thus that these men chose to be represented, and nothing was farther from their wish than to be given an affable, photograph-like portrait. The impression of the whole, the hands gloved in their brown leather gauntlets being a speaking detail, is such as a well-bred man would wish to make on others. The date of 1585, written on the paper which lies on the table, lets us know that this was a late work, not only as regards Tintoretto himself, but also in view of the age. Titian had already been dead some nine years, after a life of nearly a century's length; and of all the renowned Venetians, and of the painters of Upper Italy, who were associated with Venice, Paolo Veronese was the only one now left. But the art of portrait-painting is long lived, and that of the Venetians was especially so. It need hardly be said that the colour of this picture has grown considerably darker.



PAOLO VERONESE

(1528-1588)

CHRIST IN FRONT OF JAIRUS'S HOUSE

VIENNA: BELVEDERE GALLERY

CHRISt is about to enter Jairus's house, whither He has been sent for. As He stands on the outer steps, He feels Himself touched by a woman who has suffered much from many physicians and wasted her substance on that account, and he turns back and speaks the well-known words about the faith that can make whole. The beautiful woman with the wonderfully painted scarf and dress, who is the central artistic figure of the composition, must have been, we think, the lady who commissioned this small picture. The Christ, with His under robe of pale lilac, is here, as elsewhere in Paolo's pictures, a figure of no great significance, but pleasant and kind of countenance. Among the Apostles we recognise the typical figure of Peter, who is leaning over the railing of the steps; James is on the other side of our Lord, and John, here represented with a beard, stands behind Peter.

Paolo of Verona, who, when he came to Venice, was already an accurate and skilful draughtsman and an experienced fresco painter, with a finished style of his own, and who is everybody's favourite to-day because everybody understands him at once, painted some grand canvases now in Germany, as for instance the pictures in the Dresden Gallery. The one given here is tender and delicate, very reserved in colouring, in spite of some warmer details, the whole being distinctly cool in tone, with the cool silveriness of all the Venetians who were born on the mainland.



CIMA DA CONEGLIANO

(CIRCA 1460 TO AT LEAST 1517)

THE PRESENTATION IN THE TEMPLE

DRESDEN: ROYAL GALLERY

THE little figure of Mary is seen mounting the Temple steps, holding a lighted candle in her hand. The priest stands in the porch above, ready to receive her, while below we see a group of her relatives, among them men in Eastern dress. To the right, on the steps, two graceful accessory figures have been introduced, a boy and a woman, with fruit and poultry for sale, and behind them stand two men, greatly interested in what is going on. A pillared edifice occupies the centre, and the distance is composed of a rocky landscape with palm-trees. Any one at all acquainted with Italian painting will see at once that they have here a Venetian picture before their eyes, recognisable in the prominence given to the architecture, in the oriental costumes, and in the composed, procession-like bearing of the figures. And moreover it must be by an early Venetian, one as yet uninfluenced by the animation of Titian and the deep, effective colouring of Giorgione. The general tone of colour is cool, and only the beginning of chiaroscuro is detected in the dress-materials. Cima, and Carpaccio, who was allied to him in subject and also in his manner of conception, were the predecessors of those younger pupils of Giovanni Bellini, and correspond in style to the Florentines of the Early Renaissance. But Venice had other tasks to set her painters. Besides the pictures of saints, which were in general request, they had to produce large wall paintings, intended to take the place of frescoes, representing histories of some kind, or contemporary events, celebrations of victories, inaugural ceremonies and processions, into which numerous portraits were introduced, the wealth of this city of the Lagoons being displayed in the costliness of their attire. In these the architecture, whether real or imaginary, was always an important feature. Even when the life of a saint was chosen as subject, the more peaceful incidents of its course were preferred as giving opportunity for a great exhibition of worldly pomp. And so this *Presentation in the Temple* is transformed into a scene of Venetian life. Carpaccio, and more especially Titian, have painted the same subject on a larger and more magnificent scale. The one here given is a modest picture, but genuine in character, and particularly valuable to the Dresden Gallery, which is not rich in early Renaissance paintings. It was brought there in 1743 from a church near Venice.



LORENZO LOTTO

(1476-1556)

THE THREE AGES

FLORENCE: PITTI

WE give here a well-known work by this Venetian artist. We trace a likeness to Giorgione in many of his works, and later he becomes almost an imitator of Titian, so that the influence of these two painters on his art is unmistakable. His pictures are not always signed, and both earlier and later critics have attributed them in turns to one or other of these masters, and even now many assign this beautiful picture with its three half-length figures to Giorgione. In arrangement it is similar to the latter's *Concert*, but whereas in that it is music, here it is a page of notes, held in the boy's hand, that is the inner bond of union between the three figures. The picture is in better condition, and the chiaroscuro is not, as in the *Concert*, spoilt by restoration. The meaning is clear, and, like all genuinely great works, requires no explanation. We ourselves have never doubted that it owed its creation to Lotto, and we leave it under his name, and place it about 1512, a little time therefore after Giorgione's death. As we stated in speaking of the *Concert*, the Medici would so much rather have owned a Giorgione than a Lotto, that if a work is found among their collections under the latter's name, it must without doubt be his.



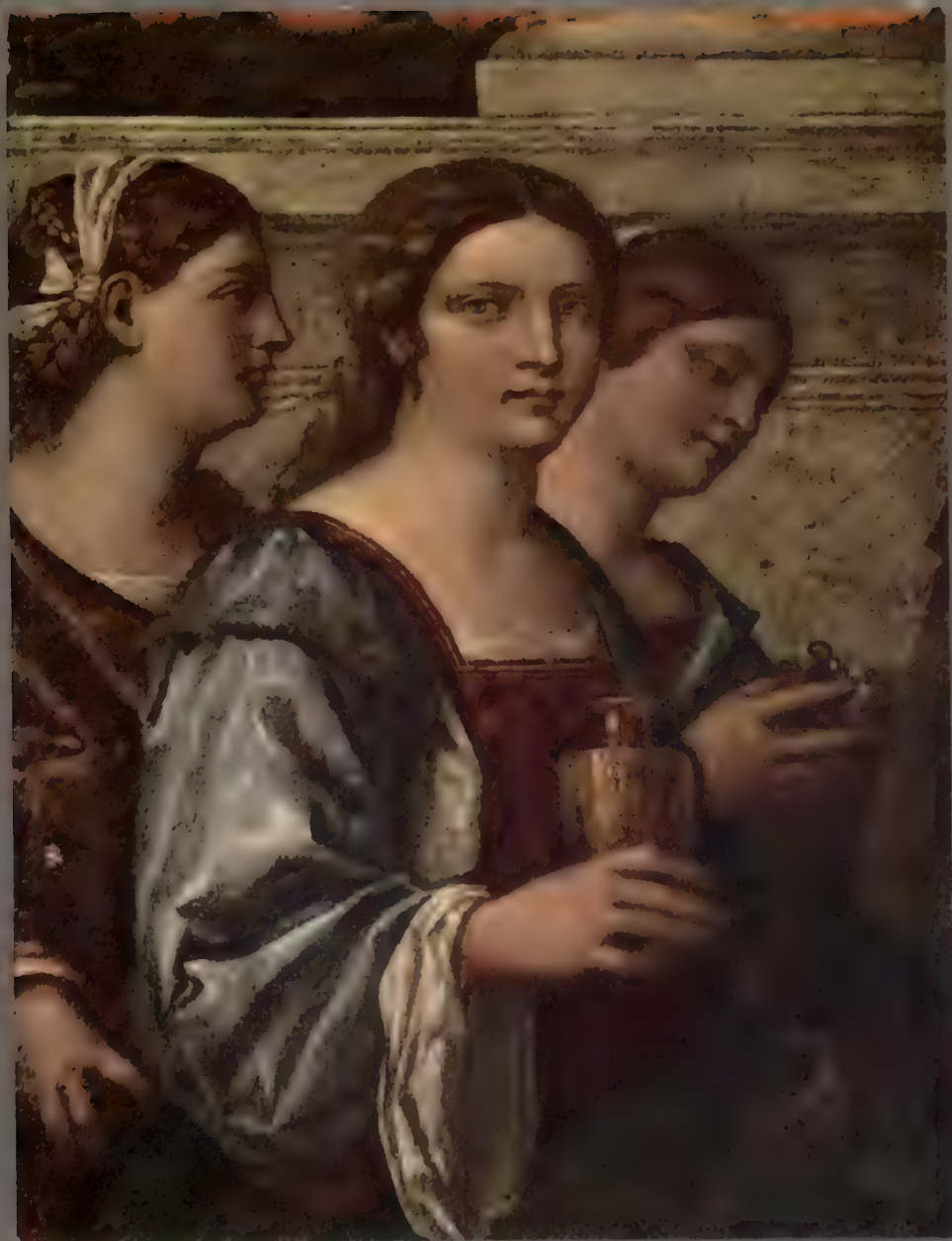
SEBASTIAN DEL PIOMBO

(1485-1547)

THREE WOMEN FROM THE PICTURE OF ST CHRYSOSTOM

VENICE: S. GIOVANNI CRISOSTOMO

THE Venetian Sebastian (surnamed *del Piombo*, from the office he held in connection with the papal Curia) had been a pupil of old Giovanni Bellini in Venice. There, in the Church of S. Giovanni Crisostomo, hangs an altar-piece by the aged master, the last that was left finished by him (1513): to the right and left stand Christopher and Augustine; above them, in the centre, is the figure of St Jerome, diminished by perspective, seated in the midst of a mountainous landscape, evidently intended to represent the desert, and reading in an open folio volume. This introduction of a twofold scale was, for him, an innovation, a hazardous and not altogether successful attempt on the part of one who never rested and would never allow himself to be left behind. The figures are conceived with the grandeur familiar to us with him, and, as regards colouring and effect of light, the picture ranks among the most beautiful of his works. Some few years previously his pupil Sebastian had completed a picture for the high altar of this same church, and there we may still see it—a magnificent picture, with fine thoughtful heads, as impressive as any by Giorgione, and to this artist, according to Vasari, the work was at that time by many attributed. St Chrysostom sits reading on the steps of a pillared hall; to the right are three male figures of saints, beyond whom is seen a landscape showing a mountain town and a wide stretch of sky. Well forward to the left, on the pavement in front of the pillars, is this group of women, the upper part of which, as far as the present condition of the picture has allowed, is here reproduced. The Magdalen is the foremost figure; behind her are Catherine and Agnes. Sebastian was apparently under the influence of Giorgione, a fellow-pupil only a little older than himself, when this picture was painted, who died in 1510, aged thirty-three. In the following year Sebastian went to Rome.



MORONI

(CIRCA 1520-1578)

THE PORTRAIT OF A TAILOR

LONDON: NATIONAL GALLERY

THIS celebrated portrait-painter was born at Bondio, in the territory of Bergamo, about 1525, and is believed to have entered the studio of Moretto when about fifteen years old. In his earlier work he imitates Moretto's last manner and even copied his pictures. His religious pieces, however, are the feeblest part of his work. He was a realist, and found his true vocation in painting portraits. Here he is full of vitality and distinction, and though his work lacks perhaps the idealism of Moretto and the understanding and sympathy we find in Lorenzo Lotto, it is so actual and true and full of such rare mastery of technique and knowledge of painting that he ranks among the best portrait-painters of the sixteenth century. Indeed, Titian is said to have advised the Bergamesque nobility to go to Moroni if they wanted a true portrait. He seems to have lived all his life at Bergamo, where some of his works may still be found; but many of his best portraits are in England, where so much of the greatest art of the world has found a home, and among them, the most famous of all, is this portrait of a Tailor of which Boschini, in his "Cartel del Navegar," says:—

" . . . un Sartor sì bello, e sì ben fato
Che 'l parla più de qual se sià Avvocato."

This picture is said to be a portrait of Tagliapanni, whom we see standing at his board with his shears in his hand, ready to cut out a new cloak. He is dressed in a white doublet and red trunk hose. Formerly in the Grimani Palace at Venice, and later in the possession of Signor Federico Frizzini de Salis of Bergamo, it was purchased for the nation in 1862.

E. H.



MORETTO

(1493-1555)

ST JUSTINA

VIENNA: BELVEDERE GALLERY

MORETTO had his home in Brescia, where most of his pictures are still to be seen. He belongs to the Venetian circle of art, being at first under the influence of his less renowned fellow-townsmen, Girolamo Romanino, but later identifying himself with the purely Venetian artists, approaching in style to Titian, and, quite at the end of his career, to Paolo Veronese. His art, therefore, underwent a long course of development, whereby he attained to great beauty and attractiveness of individual style, which was not without its grandeur, as well as to a delicate and silvery tone of colouring. Both in style and colouring he surpassed the two other Brescian artists, Romanino and Savoldo. Moretto was equally distinguished as a painter of sacred subjects (an enthroned Madonna with four of the Church Fathers at the Städel Institute in Frankfurt) and of portraits. His painting of St Justina, from the Ambras Collection of the Archduke Ferdinand of Tyrol (who died 1595), the husband of Philippine Wesler, ranks high among his works. The saint in a heavy brocaded cloak, holding the martyr's palm branch in her right hand, while the chaste animal of fable couches at her feet, is one of the loftiest figures to be found in Italian art. Her whole bearing produces upon us the impression of a being belonging to a higher sphere, although there is the perfect naturalness of an ordinary woman about her as she stands surrounded by a terrestrial landscape. No apparatus of clouds or of symbolical accessories is introduced to assist the impression of the supernatural, which is here produced entirely by the mere general appearance of the saint. The distinguished-looking man who kneels beside her, probably a Venetian nobleman, was the person from whom the artist received the commission for the picture. His saint is such a tall and stately figure that he may well appeal to her; but she is gracious and beneficent as well, for she looks down upon him with a soft kindliness of expression. She will soon bid him rise from his knees.



CARAVAGGIO

(1569-1609)

THE LUTE-PLAYER

VIENNA: LIECHTENSTEIN GALLERY

TWO generations after Raphael's death the painting of the Italian Renaissance underwent a revival, in one direction along the tamer and more academic lines followed by the artists of Bologna, by the Caracci, Guido Reni, and others, in another under the influence of Michelangelo Merisi, a native of North Italy, generally known from the name of his birthplace, Caravaggio, who headed the extreme naturalistic school. In the powerful figures with their animation of limb and energy of head which we see in his numerous large sacred pictures, we are reminded of the great man whose Christian name he also owned, and in order to heighten the effect of his groups, the light was let in upon them from above, as if shining into a cellar, so that the illuminated portions of the picture stood out as sharply and clearly as possible from the shadows and from the background, which was mostly dark. The reigning taste among the Italians of that day was beyond measure offended at this unconventional and vigorous style, but the youthful Rubens, who came in 1600 to Italy, was otherwise affected by it, and we of to-day are no longer in doubt that the realism of Caravaggio was of more worth and was more conducive, by its influence on Ribera and Velasquez, to the advance of painting than the conventional propriety of the Caracci. Caravaggio's *Entombment* in the Vatican, and also the *Madonna distributing Crowns of Roses to the People*, in the imperial collection at Vienna, are both works of great merit and both remarkably effective. Previous to the execution of these and numerous other sacred pictures in his second manner, which was characterised by its dark shadows, he had already won renown as an artist from a series of pictures of which everyday-matters were the subject. These are lighter, brighter in colour, and have often a beautiful warm golden tone about them; the figures are full or half-length, single or in groups, executed with great fidelity against a neutral background, the attention being undistracted by many accessories. In these he inclines to the Venetians, but only in outward show, for the underlying dream-like fancy of his pictorial poetics does not correspond to his realistic execution, in which he is at times a forerunner of the Netherlanders and the Dutch, only that we miss in his work the cosiness, domesticity, and comfort of the interiors given us by the northern painters. Gerard Honthorst of Utrecht, who also fails in these respects, is his most direct disciple, and comes nearest to him with his large figured pictures of the genre class. Caravaggio's most attractive pictures of this kind represent people engaged in music, the precursors of Frank Hals, Terborch, or Metsu. Our lute-player, who is lifting the instrument to her ear, belongs to the best of these, the subject chosen being refined, and unusually soft and pleasing for him. We see at the first glance that it is a young Italian lady, and in the general colouring of the figure there is something suggestive of the Venetian.



FRANCESCO COSSA

(1435-1480)

AUTUMN

BERLIN: ROYAL MUSEUM

FERRARA was only a modest centre of Renaissance art, but the liberality and culture of its princes not only encouraged poets, such as Boiardo, Tasso, and Ariosto, to sing their praises, but helped to develop a fine style of painting, in which we see characteristic expression of the spirit of the place. The artists of Ferrara, with their sharpness of drawing and sculptural hardness of modelling, have a certain heaviness about them which is equally apparent in their preference for sumptuous accessories, such as the rich goldsmith's work and architectural magnificence of the thrones in their pictures of saints, while the gravity and the severity of their conception almost amounts to gloom. Their colours are of the most beautiful, but in their use of them they incline rather to breadth and magnificence than to the picturesqueness of the poets of colour.

The chief masters of the Early Renaissance were Cosima Tura, in whose work there is a reminiscence of Mantegna, and the hardly less severe Francesco Cossa, both of whom were formally enrolled among the court retainers of Borso and Ercole I., the father of Isabella of Mantua. A third, the tender Lorenzo Costa, belongs by his riper works to the following period. The present picture was formerly in the Costabili Gallery of Ferrara, where it was hung as one of Tura's pictures; since 1894 it has been in the Berlin Museum. It represents a vintager on her way home in the cool afternoon or evening light, from the mountains that lie behind her. She stands in the full front of the picture, with not a scrap of foreground to separate her from us; the point of the left foot, as she places it on a kind of threshold or step, seems to stand out beyond the frame; the figure is given as seen from some distance below, for the picture was intended to be hung high. It was by such encroachment on perspective that masters like Mantegna and Piero della Francesca, desired to secure the favourable appreciation of even the least impressionable. Piero is said to have been Francesco Cossa's master, and we are reminded of the former artist by the statuesque attitude and the tubular shaped folds of the dress of this startlingly lifelike woman, as well as by the equally perfect modelling of every part of the body (see, for instance, the hand that holds the bunches of grapes), and the reserved expression of the face, such as we find in early sculpture, and finally the pale, cool colouring. Beside all that marks an early stage of art, beside all that is harsh and unexpressed, there is much that is realistic: the

FRANCESCO COSSA

sharpened edge of the hoe, the grapes, or the knotted girdle. It is a striving after the actual, the lure of all the groping ages. Our young woman is symbolic of Autumn or October, and belongs to a series representing the months. We recall the half destroyed fresco which Duke Borso had executed for the great hall of the Schifanoja Palace, by Tura, Cossa, and other painters, and this delicately painted panel might well have been thought worthy to adorn a ducal chamber. As it was, the picture originally hung in a council-chamber of the Inquisition belonging to the Dominicans.



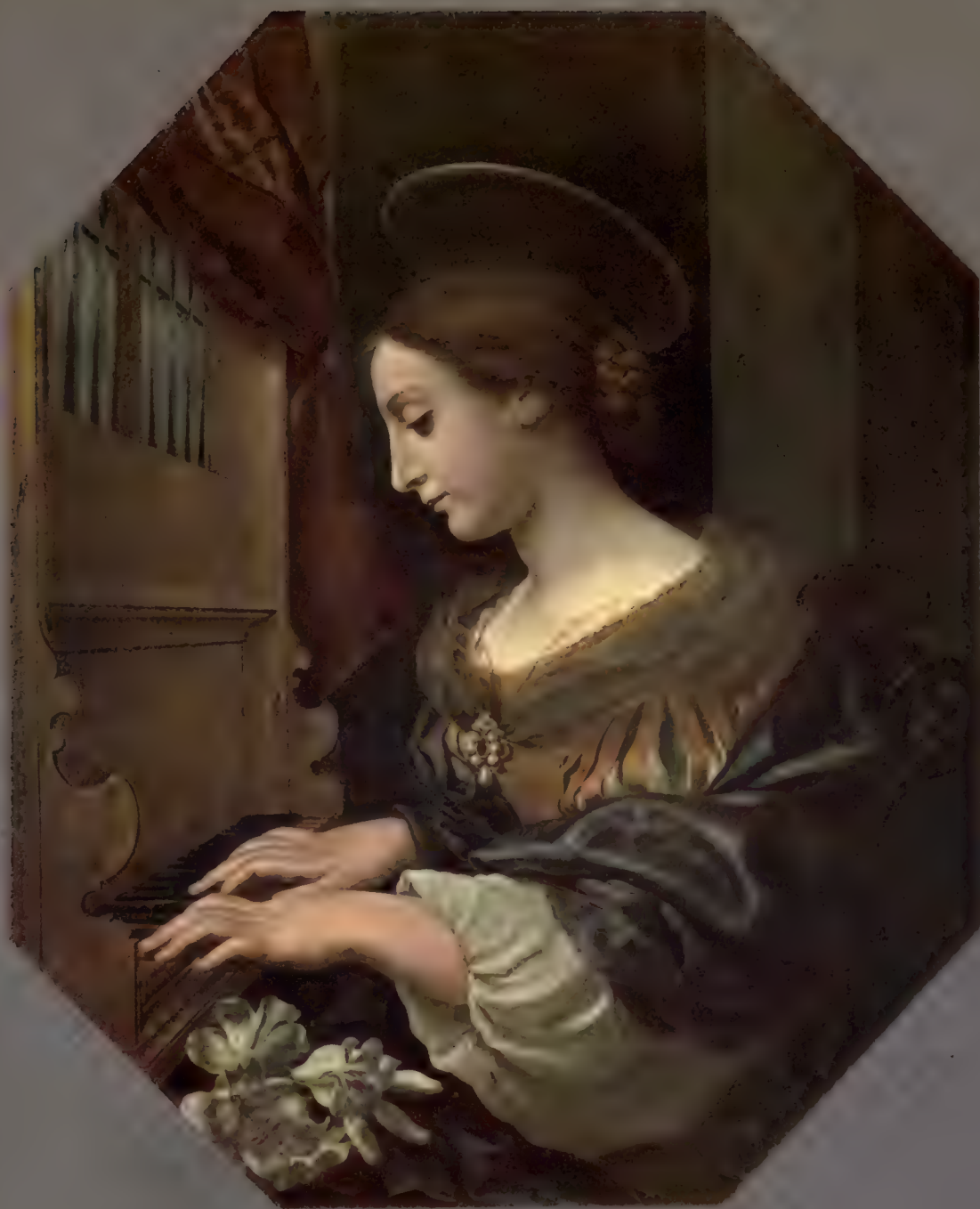
CARLO DOLCI

(1616-1686)

ST CECILIA

DRESDEN: ROYAL GALLERY

THIS soft, somewhat sickly Florentine painter is a late-comer in whom we are hardly able still to recognise the characteristic peculiarities which distinguish the art of his centre; he might just as well have painted in Rome or Milan. Raphael's grace, Leonardo's charm, Correggio's chiaroscuro—all this the epigones had before their eyes in many renowned works, and each eclectically made use of what most appealed to him. Carlo Dolci is an artist of slight talent; he has no power of invention, and only a limited range of subjects. The beautiful saint, only recognised as such by her halo, is sitting at her organ like any ordinary woman of the world; at the most we can only be sure that it is not a portrait from the marked ideality of the head and the lack of individuality in the features. A sacred devotional picture has been turned into a genre picture for the house, the legendary form and a suitable elevation of style giving it a touch of enigmatical charm. It is therefore a most appropriate decorative picture for a music-room, and as such was ordered by the Grand Duke of Tuscany as a present for the Treasurer of the King of Poland. Without conveying any impression of deeper feeling, it affords us great artistic pleasure from its correctness of drawing, the extreme refinement of the outward form, and the charming blending of colour. The artist has here attained to the highest of which he was capable.



ALBRECHT DÜRER

(1471-1528)

THE SO-CALLED APOSTLES

I. PAUL AND MARK

MUNICH: PINAKOTHEK

IN the spring of 1525, the magistrate of Nuremberg decided on the introduction of the Reformation, and a year later Dürer completed his last great work, which he presented to his native town.

The *Four Apostles*—as it is called, although Mark was not one of them—of 1526 are portraits (Dürer, in his later years, confining himself wholly to portrait-painting) which he had been preparing a long time beforehand by studies of dress, paintings of single heads, and engravings. The full figure of an apostle in flowing garments with the face in sharp profile is given on each of the tall panels which might serve as to size for the wings of an altar. Behind the chief figure is another, only partly seen, with the full face turned towards us. There is an antiquated simplicity about the figures that stand with their feet flatly planted on the ground, giving the impression of Gothic cathedral statues. The chief picturesqueness of effect is produced by the cloaks. Paul's is of a soft white material, and falls in grand heavy folds, with darker shadows passing into grey green middle tones, the whole a magnificent piece of colouring. Just above the foot and under the hand we have a glimpse of the crimson under-garment. Mark's blue coat does not stand out very strikingly from the dark background. And then the heads! Paul's, powerful and energetic in feeling, as if overflowing with suppressed anger, is the most finished of the four; Mark's, with an unconcealed expression of aroused animation on the face, is not very well preserved. We have a similar contrast of character depicted on the other panel, and it was this which led to the whole painting being known, even in Dürer's time, as the "Four Temperaments." Paul holds the book and the sword, Mark a scroll. The chief figure on the other panel is John, while Peter, the Rock of the Church, with the keys in his hand, is more in the background—a remarkable inversion of their respective positions! Long passages from the four writers in Luther's translation ("September Bible," 1522), which Dürer inscribed at the base of the panels, have further to say on this matter to the followers of the Reformed doctrine: he chose those which speak of false prophets who lead men astray from the path of truth, and of Scribes and Pharisees who love to sit in high places, and will receive so much the greater damnation. There was plainer language still at the beginning of the inscription, the introduction to the Biblical passages: "Beware all you rulers of the earth, that in these treacherous times you do not allow

ALBRECHT DÜRER

yourselves to be seduced by the word of man, receiving it as the word of God, for God will have nothing added to nor taken from His word." What Dürer meant by this was still understood by both sides after the lapse of a century. At that time (1627) the senators were negotiating to send these pictures to Munich, and hoped that the Elector Maximilian would prefer some exact copies which they had had made for him, since the original had appended to them "such passages about anti-Christ, about human institutions, and human pride, that the Jesuits of Munich would without fail advise the return of them." The Elector chose a middle course: he had the inscriptions cut off and fastened on to the copies, and then sent these back to Nuremberg.



ALBRECHT DÜRER

(1471-1528)

THE SO-CALLED FOUR APOSTLES

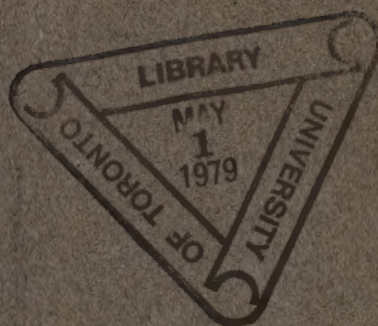
II. JOHN AND PETER

MUNICH: PINAKOTHEK

THE principal figure on the companion panel of the work already mentioned is that of John, who holds a copy of the Gospels in his hand, while Peter, the gatekeeper, leans forward from behind to share modestly in the reading of the word. The latter's face is sketched in with broad touches only, John's interesting and more accentuated profile claiming chief attention.

A splendid effect, which we can appreciate even now, though the work is no longer intact, is produced by the red, yellow-lined mantle of this Apostle, in combination with the green under-garment, over which it falls in numerous small folds, similarly with Peter's cloak. The injury to the picture had been done even as long ago as when the Councillors of Nuremberg sent it to the Elector at Munich, for they mention it in their account. His visit to the Netherlands (1520-21) exercised an important influence on Dürer, not only as regarded his interpretation of nature, of which his portrait heads are proof, but also as a colourist. He was an admirer of Quinten Matsys, whom he met in Antwerp. This keen-sighted and often exaggerated characteriser cannot fail even now to impress those who look for the first time upon his *Entombment*, of 1511, in the Antwerp Museum, or upon the restored St Anne Altar of 1509, now at Brussels, by the wonderful power displayed in the painting of the dresses, the gleam of their colours, as these break and change under the light that falls upon them, being distinguishable from a distance. If we go back farther, we shall become aware that these changing colours are a revival of a characteristic of an older school, for we find them even on the central panel of the Ghent altar, in the *Adoration of the Lamb*, and continue to come across them here and there in later paintings, with the same beautiful mingling of grey, lilac, yellow, green, orange, etc., as in the painting of Cologne Cathedral and all the other smaller works of Stephan Lochner, who here takes the old painters of the Netherlands as models. All this was carefully noted by Dürer. His admiration was great for the work of the Van Eycks on the Ghent altar, and journeying on to Cologne, he was there especially struck by Master Stephan's picture. His new ideas were put to beautiful effect in his paintings of the Apostles, more especially in the mantles of Paul and John.





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The Old masters

